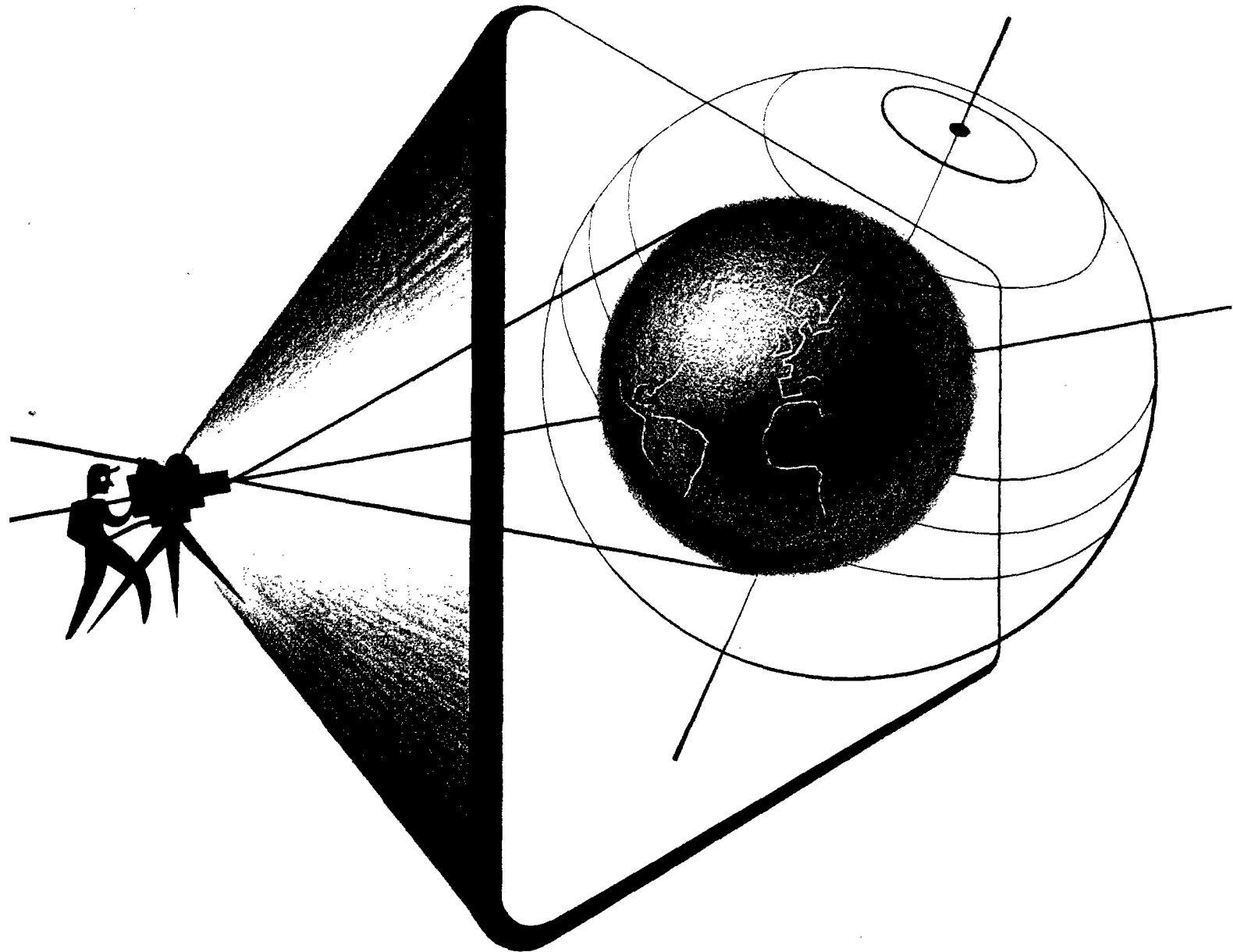




PETER BAECHLIN

MAURICE MULLER-STRAUSS

NEWSREELS



ACROSS THE WORLD

“Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.”

ARTICLE 19

Universal Declaration of Human Rights
adopted by the General Assembly of the United
Nations at Paris, 10 December 1948.

NEWSREELS ACROSS THE WORLD

NEWSREELS ACROSS THE WORLD

by PETER BAECHLIN and MAURICE MULLER-STRAUSS

Graphics by Jean Ihuer

U N E S C O P A R I S

*Published by the United Nations
Educational, Scientific and Cultural Organization
19, Avenue Kléber, Paris-16^e.
Printed by Imprimerie GEORGES LANG
11 à 15, rue Curial, Paris-19^e.
Dépôt légal 2^e trimestre 1952 - n^o B 4.086
Copyright 1952 by Unesco, Paris*



PREFACE

Newsreels across the World is one of a series of studies published by Unesco, dealing with the principal media of mass communication. These studies are in fulfilment of Unesco's constitutional obligation to promote "the free flow of ideas by word and image" in order to further "mutual understanding among peoples".

Although several studies have been devoted to the press and the radio, no complete survey has yet been made of the presentation of news by films. The news film, however, is a universal means of mass communication and one of the most powerful. Pictures can be understood by every spectator, who sees for himself the news events they portray. Hence the importance of news films in enabling men and women to acquire information, as they are entitled to do, and to participate in all the developments of their time. Hence also the importance of news films as a potential aid—or threat—to understanding between men and between nations.

In response to a request by the United Nations Sub-Commission on Freedom of Information and of the Press, Unesco undertook to make a world-wide analysis of news films and of the services they render as a means of conveying information. In carrying out this first attempt to set forth the problems involved, Unesco called upon the help of experts. These experts are the authors of this book and, with the authority conferred by their experience and research, assume entire responsibility for the opinions expressed.

The book was written by Peter Baechlin (Switzerland), film expert, Director of the International Cinema Congress in Basle (1945), founder of the Archives cinématographiques suisses, and author of the Histoire économique du cinéma ; and by Maurice Muller-Strauss (France), writer and film historian.

Published originally in French, the English-language adaptation of the book has been prepared by James Beveridge, European representative of the National Film Board of Canada. Some additional information, which came to hand after the publication of the French edition, has been incorporated.

The authors had at their disposal Unesco's large body of documentary material, as well as certain earlier works mentioned in the bibliography. To complete these background data and bring them as far as possible up-to-date, they solicited additional information from many countries. They were in direct contact with experts and well-known people in the cinema world and with local correspondents, to whom Unesco is indebted for their invaluable help in the preparation of this work.

This book seeks to present an objective, world-wide survey of news films as they are today, and of the problems they raise—from the production of the actual newsreels, to their projection in the cinema. It deals both with international organization for production and exhibition of newsreels and with the machinery for exchange of newsreels between countries. It was also considered useful to include an analysis of the impact of television and of certain types of documentary film upon the newsreel industry.

It should be emphasized, however, that this study makes no claim to be exhaustive. It deals with a relatively unexplored subject from a fresh point of view, and it cannot pretend to be final.

In publishing Newsreels across the World, Unesco seeks to provide an analytical account which will be of use to everyone interested in this field. Above all, it is hoped that this work will contribute to an appreciation of the news film and promote its development as an effective means of mass communication.

TABLE OF CONTENTS

Map of the World: Newsreels across the World, production and distribution between 8 and 9

I. THE FILM AS A VEHICLE FOR NEWS

1. General characteristics.	9
2. Historical sketch	9
3. The picture as a means of communication	11

II. THE WORLD NEWSREEL INDUSTRY

A. PRODUCTION	13
1. Producing organizations	13
2. Economic structure	16
3. Production methods	18
4. Censorship	23
B. DISTRIBUTION.	24
1. Preponderance of big companies	24
2. Rental systems	24
3. International exchanges	25
4. Unesco's international agreements	26

III. PRESENTATION AND CONTENT OF NEWSREELS

1. Composition and choice of subjects.	29
2. Economic and technical factors	30
3. Political and social implications	31

IV. TABLES AND GRAPHICS

1. Tables and lists	35
2. Graphics.	41

V. STUDY OF NEWS FILMS IN FIVE SAMPLE COUNTRIES

1. France	53
2. Uruguay.	55
3. Egypt	57
4. India	59
5. United States.	60

VI. NEWSREELS, TELEVISION AND SCREEN MAGAZINES

1. Differences and competition	63
2. Popularity of television newsreels	63
3. World television	64
4. Recent developments in the news film.	66
5. Some screen magazines	66
6. Feature-length news films.	70

VII. NEWSREELS, COUNTRY BY COUNTRY	73
--	----

APPENDIX

First United Nations Screen Magazine (script and commentary).	93
---	----

BIBLIOGRAPHY.	96
-----------------------	----

INDEX	99
-----------------	----

TABLES, GRAPHICS AND ILLUSTRATIONS

A. TABLES

1. Ten years of newsreels in the United States (1940-49).	36
2. Italian newsreel <i>Incom</i> (study of items concerning the U.S.A.)	36
3. Spanish newsreel <i>No-Do</i> (study of items concerning the U.S.A.)	37
4. French newsreel <i>Eclair Journal</i> (study of items concerning the U.S.A.).	37
5. Contents of a newsreel from the U.S.A. appearing in Europe (<i>Fox Movietone</i>)	37
6. Newsreels in the United States (study of items concerning the United Kingdom).	38
7. Tunisia in the <i>Actualités françaises</i>	39
8. Classification by countries of items shown in Austria by the <i>Actualités françaises</i> and the <i>Motion Picture Export Association</i> (U.S.A.)	40

B. GRAPHICS

1. Content analysis of five newsreels.	42
2. National and international news Comparative analysis of the four French newsreels.	44
3. Subject breakdown for four newsreels in Austria	46
4. U.S.A. newsreel coverage, 1940-49	48
5. Televised news Daily edition of <i>Telenews</i> Geographical order of coverage	50

C. ILLUSTRATIONS

1. Early newsreels.	between 16 and 17
2. The newsreel camera in action.	" 16 and 17
3. The camera records history	" 16 and 17
4. The camera records current events.	" 16 and 17
5. The camera records war and peace.	" 32 and 33
6. The camera records progress	" 32 and 33
7. The camera records the birth of a nation.	" 32 and 33
8. The camera records sports	" 32 and 33
9. The camera presents people in the news.	" 56 and 57
10. The camera records the work of the United Nations	" 56 and 57
11. Televised news	" 72 and 73
12. Film magazines:	
(i) The UN brings emergency aid to a stricken country.	" 72 and 73
(ii) A <i>March of Time</i> issue; the fight against famine	" 72 and 73
(iii) The story of post-war reconstruction	" 72 and 73

La presse filmée dans le monde

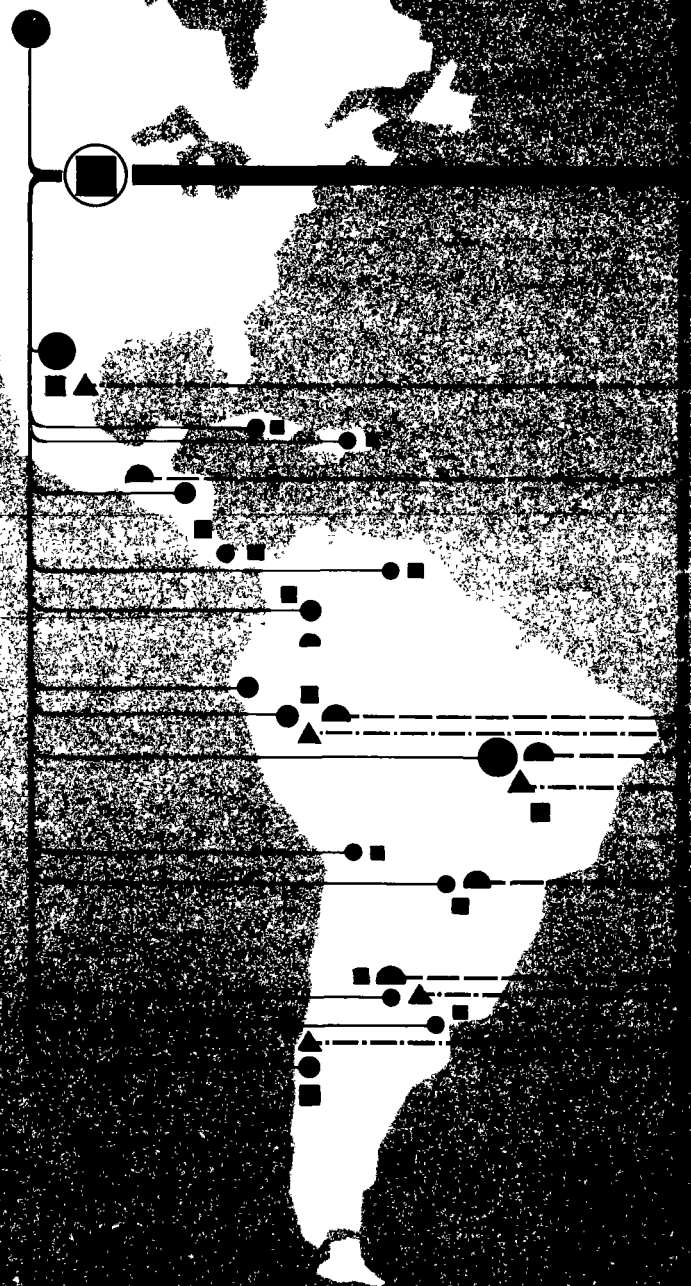
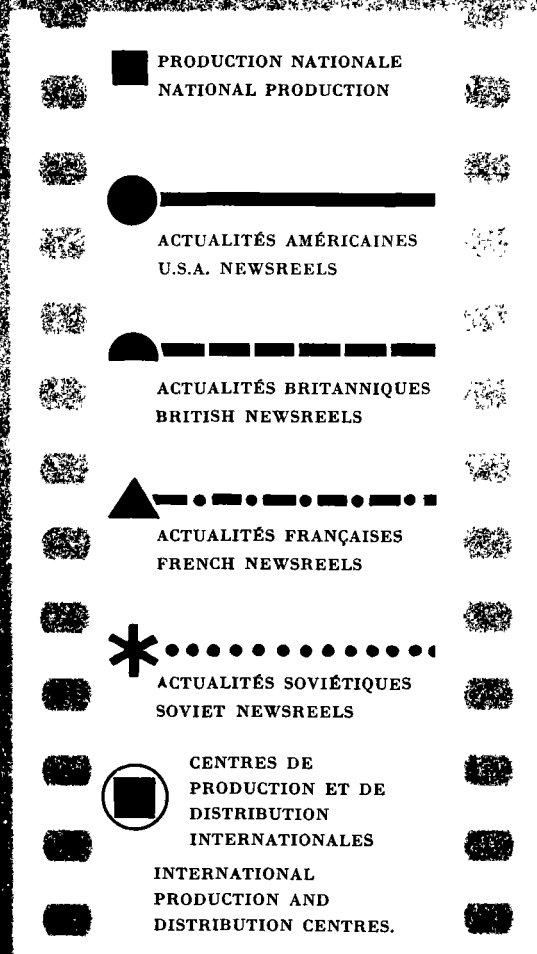
Production et distribution

Newsreels across the world

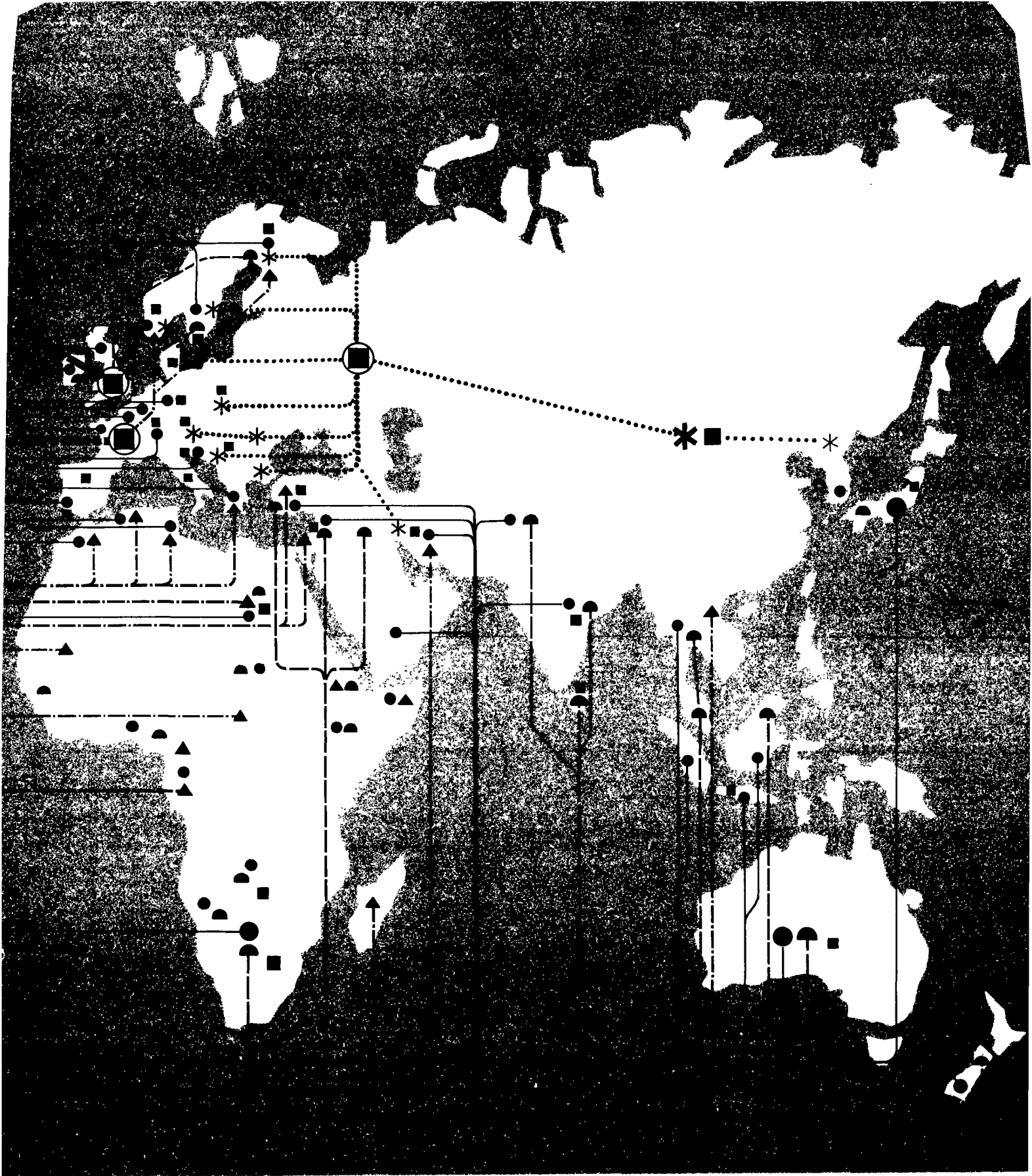
Production and distribution

The graphic design on the following double page shows how the world's cinemas are provided with news films, and where these films come from. The international network of distribution serviced by major newsreel producers is shown, and also the location of smaller production centres serving their own national audiences.

In this and other pages of graphics and illustrations, captions are given in English and French. Because this book is published in both languages, the graphics and illustrations have been designed for reasons of economy to serve in both editions.



LA PRESSE FILMÉE DANS LE MONDE PRODUCTION ET DISTRIBUTION



NEWSREELS ACROSS THE WORLD PRODUCTION AND DISTRIBUTION

I. THE FILM AS A VEHICLE FOR NEWS

1. General characteristics

Every week, 215 million spectators watch films in the world's 100,000 cinemas. The weekly number of spectators therefore represents about one-tenth of the population of the globe—without counting those who see films shown in schools, clubs and other private establishments.

For the year 1949, the number of spectators in the entire world was 11,178 millions. An analysis shows that this total may be divided roughly as follows: North America, 4,968 millions or 45 per cent; Europe, 3,708 millions or 33 per cent; Asia, 1,103 millions or 10 per cent; U.S.S.R., 600 millions or 5 per cent; South America, 426 millions or 4 per cent; Africa, 230 millions or 2 per cent; Oceania, 143 millions or 1 per cent.

Most of these spectators see newsreels regularly. In fact, the great majority of cinemas show newsreel films as a regular part of the programme.

This special type of film, which the Anglo-Saxons call *newsreels*, the French *actualités*, the Spaniards *noticieros* and the Germans *Wochenschau*, resists a precise definition. It is in fact very difficult to specify what distinguishes these films from those

dealing with current events and subjects of topical interest—especially magazine films such as *The March of Time*, *This Modern Age*, or *Canada Carries On*. Moreover, they resemble certain types of documentary film containing general information and propaganda.

Nevertheless, newsreels have a number of general characteristics which mark them off from other short films:

- (a) They appear regularly, at relatively short intervals, being issued monthly, fortnightly, weekly or even bi-weekly, according to the country in which they appear.
- (b) Each of these issues includes several topics which are not directly related.
- (c) In principle, each of the topics presented relates to current events of general interest at the time of presentation.
- (d) The films are generally of a standard length.
- (e) The presentation is straightforward, whereas that of screen magazines and documentaries is interpretative or didactic.

2. Historical sketch

Newsreels have become a part of our daily life. They have certain points in common with the illustrated press, and with broadcast or televised news bulletins, which represent the next stage of evolution in presenting the news.

Newsreels did not appear in their present-day form all at once. As we know them they are the outcome of a process of development in which industrial,

financial and political factors doubtless played a greater part than did the desire to inform the general public about the world.

Newsreels are not an extraneous branch of cinematographic work, grafted on to the essential business of film production. On the contrary, the cinema itself developed out of the presentation of topical events.

The chief aim of the early producers, most of whom were Frenchmen such as Lumière, Pathé and Gaumont—Méliès stands apart—was in fact to give their audiences a film taken from life, from everyday happenings—in the street, in railway stations, wherever there was movement or activity.

The very first film ever made—*La sortie des usines Lumière, à Lyon-Montplaisir* (Workmen leaving the Lumière factory at Lyon-Montplaisir)—was in a way a newsreel subject. It was soon followed by *L'arrivée du train en gare de la Ciotat* (The arrival of the train at La Ciotat station), *La rue de la République à Lyon* (The Rue de la République, Lyons) and a number of similar films, never exceeding 65 feet in length.

From here it was only a short step to the filming of topical events as such—official visits, catastrophes, etc., and the film producers were not slow to take it.

On 5 January 1896—the cinema was scarcely a year old—the brothers Lumière engaged one Felix Mesguich, who was to become the world's first film reporter. For years this indefatigable pioneer travelled all over Europe and the rest of the world. Other producers followed: the Pathé brothers and Léon Gaumont in France, Oskar Messter in Germany, Thomas Alva Edison and later the Biograph and Vitagraph companies in the United States. Georges Méliès, the genius who developed the film as entertainment, was only interested in current happenings in order to "reconstruct" such notable events as the coronation of Edward VII in 1902.¹ In this as in so many other respects he was often imitated, but never surpassed.

Georges Méliès in fact produced, directed and acted in the first films designed primarily to provide "entertainment", rather than to exploit a technical novelty. The cinema is indebted to him for its principal "tricks" or special effects: slow-motion, speed-up, fading in and out, stopping the film, double exposure, sudden "jump-in" appearance.

These ideas were taken up and developed by the great American producer, D. W. Griffith.

In this connexion, it is interesting to quote a passage from a work published in Paris in 1897 by Georges Brunel, *Photographie et pratique du mouvement*. The author lists the chief films made by Pathé, Gaumont and Méliès, and concludes: "Messrs. Méliès and Reubos have specialized particularly in fantastic or artistic scenes, reproductions of scenes from the theatre, etc., creating a style of their own entirely different from the usual cinematograph pictures which show everyday street scenes."

Pathé and Gaumont, it may be noted, went further than mere everyday street scenes, for their catalogues include such true newsreel subjects as *The Czar's Arrival in Paris* and the *March Past of the Light Cavalry*

(Pathé), a *Fourteenth of July Procession* and the *Arrival of the President of the Republic at the Enclosure* (*Grand Prix* 1896) (Gaumont).

"Reconstructions" of topical events were much in vogue in the United States. Film makers were frequently compelled by circumstances to use this method. The film camera was not then admitted everywhere as it is today, and especially not in theatres of military operations. This may explain why the American, Amet, had to stage in his bath a re-enactment of the destruction of the Spanish fleet during the Spanish-American War of 1898. The film had a tremendous success and was, it seems, so well made that the Madrid Government was said to have bought a copy to preserve in its military archives. This same Amet again created a sensation by reconstructing on waste ground in Brooklyn realistic battle scenes from the Boer War.

An event of great importance for the future was the introduction of artificial lighting in motion-picture photography. This innovation developed from the work of the newsreel producers. On 3 November 1899, the Jeffries-Sharkey boxing match was held at the Coney Island Club. The Biograph company obtained the exclusive film rights for this event, installed a battery of arc lamps in the hall and made William Bitzer, later D. W. Griffith's cameraman, responsible for the photography. But Vitagraph technicians were watching and as the fight began, they broke into the hall, protected themselves with "shock troops" and exposed their film by the light of the lamps installed by the competing firm. Both these reels, incidentally, had a very great financial success.

It is interesting to note that, at least on the continent of Europe, film reportage seems to have appeared at almost the same time as photographic press reporting. In France, for instance, *Excelsior*, the first daily newspaper to be illustrated with photographs, was founded in 1910. In Germany, the *Deutsche Warte* published in 1907 the first photograph ever to appear in a daily paper, although as early as 1892 the review *Berliner Illustrierte Zeitung* published a photographic report on the Bromberg railway accident.

In the early days of cinema, the news was not presented as it is today—in journal form. Until about 1907, cinema programmes were made up of comic, dramatic or news shorts. To begin with, their maximum length was 65 feet, but this tended gradually to increase. At that time exhibition of films was for the most part in the hands of travelling showmen; films were not rented as they are to-day, but sold by the film agencies directly to exhibitors, who screened the prints until they were worn out.

The birth of the first news films coincided with two revolutionary changes in the industry. One was the change-over from travelling shows to permanent halls, where, since the audience remained largely the same, the programme had to be renewed frequently. The

¹ Cf. Illustrations: Early Newsreels, facing page 16.

other change-over was that from outright sale to film-renting. This occurred sometime about 1905 in the United States, and about 1907 in France. Also in 1907 Charles Pathé created his *Journal*. He was followed in 1908 by Léon Gaumont and the Société Eclair. In 1909 the Pathé Frères went to London and pioneered news reels there with *Pathé Gazette*.

The modern newsreel was born. It remained rooted as a branch of film production and kept growing through the vicissitudes of world events.

The 1914-18 war gave the news film a chance to assert itself and, after a bitter struggle, to gain access to the scene of great happenings in the world. During this period, the American films finally drew ahead of the European, particularly of the French films, which had until then held pride of place on the world's screens. Until then film production, including newsreels, had been almost monopolized by the big French companies. The European film industry never completely recovered from its decline during the war,

and thereafter the American newsreels became leaders in the field.

The great economic crisis of the late twenties threw the film industry into confusion, heightened by the introduction of the talking film. But during this period, news films were able to reorganize and combine their resources on a world-wide scale. Not however until they became "talkies" were the form and organization which to all intents and purposes they have kept until today, finally adopted.

Now the newsreel industry is on the eve of a new revolution, brought about by a fresh technical development, of far greater importance even than the talking film, namely, television. Indeed, some maintain that television will cause the disappearance of news films as we know them, that daily visual news television will perhaps oust the bi-weekly news issues, already criticized for slow distribution. There is a real possibility that newsreels, unless they evolve in the direction of screen magazines, will not be able to survive the advent of television.

3. The picture as a means of communication

Like their journalistic contemporaries, the film producers realized from the start how useful a picture could be. Not only is it more vivid than words, but, from the psychological standpoint, a picture is more effective than the first-hand view of an event. The first-hand view is necessarily imperfect, as the spectator's vision is limited and he may not be paying full attention; unless he is trained and alert, the ordinary bystander will likely be caught unawares. By contrast, a picture in itself constitutes a selection, designed to give a comprehensive view of the incident. Thus both by its very nature and by its presentation, which is designed to focus the attention, the picture makes a direct impact on the spectator. Nor does it tax his intelligence or his imagination, as does a written or a spoken commentary. Moreover, the picture can immediately be understood by all spectators, irrespective of their language or cultural level. This applies to still photographs as well as to motion-pictures. But the latter are more effective, because of the tremendous advantage of movement and the special resources of film technique.

This technical superiority, however, is a valuable aid in mass communication only when it is employed by those whose aim is to present and disseminate objective information. Though a picture may give an impartial view, it may also twist, distort and invent. The first film producers, reconstructing their newsreels, grasped this fact immediately.

The motion picture, with its tremendous possibilities

for dramatizing actual events, by editing, by variation of camera angles, or by other tricks of technique, may become a servant of falsehood as well as of truth. Examples from World War II of the use of faked newsreels (as in the representation of German "successes" by the Nazi propaganda services) make the trick productions of Méliès and Amet look like child's play. One of the authors of this book, while a prisoner-of-war in 1940, himself saw German soldiers parading in captured French uniforms before a newsreel camera. This item, distributed internationally, was described as showing French forces in retreat.

It is obvious that the very choice of scenes to be filmed is an essential factor to consider in assessing the information value of the resulting film. At the same time, both at the national and even more at the international level, news films have become exceptionally important; not only because of their special qualities as a means of communication, but also because of the world-wide organization for their production and distribution.

In fact, it is difficult these days to imagine cinema programmes without newsreels. Shown regularly in the vast majority of cinemas, newsreels have won public acceptance as a normal feature of contemporary life.

This no doubt explains why so little is heard of them, and why very few newspapers consider it worth while reviewing them regularly. Occasionally a "sensational" newsreel reportage is mentioned, or a newsreel treating some absurd subject is singled out

for criticism. In recent years, however, an increasing number of newspapers have been publishing still pictures taken from newsreel negatives.

Although a comparative study of news films published throughout the world brings out certain similarities between them, there are also fundamental differences. The likenesses are the result of certain

factors common to all newsreel producing companies; the differences are attributable to the system of newsreel distribution.

In the following chapter news films will be studied from three points of view: the system of production and distribution; the problems faced by the producers; and the way these problems are met.

II. THE WORLD NEWSREEL INDUSTRY

A. PRODUCTION

1. Producing organizations

The organizations specializing in the production of newsreels may be divided into three categories:

Private enterprises;

Joint enterprises, in which a government participates or which are subsidized;

State enterprises or services.

The first of these categories—private enterprises—includes two types of company.

First, that which concentrates more or less exclusively on the production of newsreels, distributing mainly to the national market and interested primarily in commercial profit. Such companies are found in Europe—Italy, the Netherlands, Sweden and elsewhere—and in Central and South America; their income is derived for the most part from private publicity grants, leading to direct or indirect propaganda. The proceeds from showings usually provide only a small percentage of their total income.

In Uruguay, for example, the two newsreel producers need only accept editorial responsibility for topics of a purely “news” character—stories of social, political or cultural interest. Incidentally, such subjects occupy only a minor place in their issues.

In Chile, there is a newsreel consisting almost entirely of advertisements, which is distributed free to the cinemas. The same situation exists in Cuba and Mexico, where newsreels are largely a means of advertising and therefore tend to become subject to commercial “influence”.

Next come those companies which are not exclusively concerned with the production of news films, which may represent only a secondary branch of the company’s activity, or may even be entrusted to a subsidiary firm. Most of these companies are financially powerful and are mainly occupied with the production of full-length films. Nevertheless they

have long since made their mark in the news film world. These are world-wide organizations with a dominating position in the international film industry.

In producing newsreels, such companies do not aim only to provide news and information. Nor is their interest purely commercial. Very often the production of a newsreel of topical events under such auspices is a matter of prestige, for the public which sees the news sees also the full-length film bearing the same trade mark on its credit titles. The two types of film, seen together, add considerably to the company’s prestige and so provide additional indirect publicity. This category includes the news films produced by the major companies in the United States: *Paramount News*, *Fox Movietone News*, *Warner-Pathé News*, *Universal News*, *News of the Day* (Metro-Goldwyn-Mayer-Hearst).

In the United Kingdom, there are five newsreel-producing companies. They, too, are directly or indirectly attached to big parent companies, some of which are American:

British Movietone News (20th Century Fox, U.S.A./ Lord Rothermere, United Kingdom).

British Paramount News (Paramount Pictures, U.S.A.).

Pathé News (Associated British Picture Corporation, United Kingdom/Warner Bros., U.S.A.).

Gaumont British News (Gaumont British Pictures Corporation, controlled by J. Arthur Rank, United Kingdom).

Universal News (General Film Distributors, controlled by J. Arthur Rank, United Kingdom).

In France:

Fox Movietone is a branch of Fox Europa, itself a distributing subsidiary of 20th Century Fox, U.S.A.;

Pathé Journal is a specialized department of the *Société Nouvelle Pathé Cinéma*, producing and distributing full-length films;

Gaumont Actualités is the property of a company controlled by the SNEG (*Société nouvelle des établissements Gaumont*), producing and distributing full-length films, and by the *Agence Havas*. This news film is the only one in France which has a marked political trend; it was in fact founded by a Deputy of the Popular Republican Movement (MRP).

These three countries—the United States, the United Kingdom and France—are the main pivots of a world-wide system¹ formed by the above-mentioned companies, especially by the American firms.

In Western Germany, the production of news films, which came under the control of the Occupation Authorities in 1945, was freed from 1 January 1950. Since then three private newsreels have been appearing:

Fox Tönende Wochenschau: a branch of 20th Century Fox (U.S.A.).

Neue Deutsche Wochenschau (Germany).

Welt im Film (U.S.A.).

Let us now consider the second group of newsreel-producing companies: joint enterprises, in which the government participates or which are subsidized.

In distinguishing these firms from those in the first group, we may use as a basis the statutory differences between them. This is not to say that no government help is ever given, directly or indirectly, to private undertakings, but merely that such grants are only for special purposes and are not of vital importance to any of those firms which may receive them. (A specific study of the legal status and regulations governing film, as well as press and radio enterprises, has been published by Unesco.²)

We are not here concerned with those powerful firms commanding distribution, but rather with producers of national newsreels, whose aim is to report national events, problems and characteristics. These news films are also used to disseminate information of local interest within the producing country, Governments may use them, in addition, to keep public opinion informed and to influence it in a given direction. This is a sort of half-way stage between private firms and State services in the strict sense. The differences in structure and character of the joint or subsidized undertakings reflect the political, social and economic differences of the countries in which they operate.

Thus, for example, the only Swiss newsreel is a "foundation", financially controlled by the Federal Government. This *Ciné-journal suisse* presents only domestic subjects, and gives space to foreign items only when these relate to the life of the Federation.

¹ Cf. World map: Newsreels across the World; between pages 8 and 9.

² F. Terrou and L. Solal *Legislation for Press, Film and Radio* (Unesco publication No. 608).

The Government supplies two-thirds of the annual budget for this newsreel, but does not impose its exhibition in cinemas. The Federal authorities do not intervene in the choice or presentation of subjects.

In France, a joint limited company in which the State holds the majority of the shares, operates the *Actualités françaises*. The State took part in this undertaking because it was set up at the close of hostilities on the remnant of an official service established jointly during the Occupation by the Vichy Government services and German companies (Tobis, ACE), whose property was then sequestered as enemy assets. The State assists the *Actualités françaises* by buying from them, through the Ministry of Foreign Affairs, a certain number of 16 mm. and 35 mm. copies of each issue. These films are intended for showing abroad at gatherings organized by the French embassies, legations and commercial delegations.

In Austria, the *Austria-Wochenschau* has been appearing since November 1949. It is the only Austrian national news film and is produced by Austria G.m.b.H., a limited company in which the State holds 52 per cent of the shares while the Sascha and Kiba companies hold 24 per cent each.

In Egypt, too, there is only one national newsreel. It is owned by the Misr Theatre and Film Company, a private limited company, supported by the Misr Bank and enjoying a subsidy of £E5,000 per annum. The showing of newsreels is not obligatory in Egypt.

The Spanish newsreels *No-Do* (*Noticiarios y Documentales Cinematográficos*) are produced by an independent company, subsidized by the State. They are the only news films in Spain, and are particularly important because foreign newsreels may not be shown in full. Producing companies in other countries must rest content with an exchange of subjects with *No-Do*. Showings of this newsreel are compulsory in the 3,600 cinemas of the country.

In Italy, the situation is less clear. The *Incom* company has a privileged position in the market, although it is an unsubsidized private undertaking. This is due to the fact that it is financed by banks with political connexions. At the end of 1949, the Italian Government decreed that the showing of a national news film should be compulsory during six months of the year. The result naturally was to favour *Incom*, which derives considerable financial advantage from this arrangement since there are 7,500 cinemas in the country.

In the third group of newsreel-producing companies we have placed State enterprises.

It is self-evident that news films produced directly by government services are likely to be more definitely political in character than those of the other two groups. But here again there are differences, depending on the political and social structure of the countries concerned. To take a few examples:

In the United Kingdom, a special news service has

been organized for the cinema public of the colonies and for certain foreign countries. This newsreel, entitled *British News*, is produced on behalf of the Central Office of Information¹ by the big British companies in turn through their Newsreel Association of Great Britain and Ireland. It is a one-reel bulletin, composed of subjects selected from the news items of the big companies. It is shown in 34 countries of the Commonwealth and Empire and in seven foreign countries.

In India, the State produces a newsreel of topical events through the Film Section of the Ministry of Information and Broadcasting. All exhibitors are required to show this newsreel—or an alternative educational film—at each performance.

The Government Film Company of the United States of Indonesia produces a weekly newsreel entitled *This Changing World*, on topics of national life and developments. It is shown throughout the country in cinemas and on the screen of the Ministry of Information's mobile film projection units.

These newsreels are also shown by mobile cinemas. Copies are distributed by rental agencies belonging to the State.

Turkey also has a State newsreel which runs, however, only to some 10 to 15 issues a year. It is produced by the Film Section of the Press, Radio and Tourist Industry Department.

In Brazil, the *Agencia Nacional*, attached to the Ministry of Justice and the Interior, has regularly been producing newsreels since 1946. The reels are distributed free to cinemas. The showing of a national news film has been virtually compulsory in that country since the decree of 24 January 1946 which requires that a national film of good quality must be shown at every performance whether it be a newsreel, documentary, or any other film at least 590 feet in length.

In Chile, the *Chile al Día* newsreel is produced by the *Servicio Cinematográfico* attached to the Office of the President of the Republic. Although it is State-subsidized, this service produces items of commercial publicity, and obliges its customers to pay rental charges.

In the Communist countries of Eastern Europe, the production of newsreels is nationalized. News films are used as an editorial platform by the governments, in the same way as other information enterprises.

In Czechoslovakia, for instance, Czechoslovak State Films produce newsreels which are known as "information films". According to a pamphlet on the Czechoslovak film industry,² the role of the information film is quite different from that of news films in the Western democracies:

"The information film," says the document in question, "has another function and a far greater

responsibility than the newsreels of private enterprise. Its role is not to provide sensations, to thrill the spectator, to whip up his nerves and show him entertaining pictures which divert his attention from the tasks of the moment. The Czechoslovak information film is one of the many ideological instruments which are helping to build up the State."

The showing of information films is compulsory, and each issue completes the circuit of the country's cinemas in three or four weeks. In addition, the films are shown in more than 150 "news theatres". The information film appears in three editions each week: one for the country as a whole, one for the Czech provinces, and a third for Slovakia.

In Yugoslavia, the production of newsreels is in the hands of eight national companies, distributed throughout the country. These companies are subject to very strict government control. The showing of news films is compulsory.

The Chinese People's Republic also produces a news film, each issue of which includes not more than four subjects. Since the population is not yet accustomed to this medium, the producers have to deal very explicitly with each item presented in their issues.

No fresh information is to hand about news films in the U.S.S.R. The concept, however, seems to be the same as that noted for Czechoslovakia—short films dealing with current topics being very common. Numerous instructional and information films are also issued in series, such as: *Science and Technique*, *Journeys through the U.S.S.R.*, *Soviet Sport*, etc.

Special mention must be made of the news films established by the Allies shortly after the liberation in the occupied countries of Europe. This arrangement however will of necessity be short-lived.

Austria at the present time, as we have seen, has a national newsreel, the *Austria Wochenschau*, run by a partly State-owned company. This bulletin is intended to replace those produced by the Allies since the beginning of the occupation.

In Germany, a similar decision on principle was included in the Occupation Statute of September 1949. This statute came into force on 1 January 1950 and removed control of the production of newsreels throughout the Federal Republic. It resulted in the creation of a German news film, the *Neue Deutsche Wochenschau*, and in the opening of a branch of Fox Films, the *Fox Tönende Wochenschau* (mentioned in the section on private companies).

By authorizing the setting up of new bodies for the production of news films, the Occupation Statute theoretically implies the disappearance of the former newsreels issued by the occupying authorities—*Welt im Film* (Anglo-American) and *Blick in die Welt* (a subsidiary of the *Actualités françaises*). The present arrangements favour the establishment of producing companies which are German from the legal standpoint. Yet they do not exclude foreign participation in the exhibition of these news films.

1. Production of C.O.I. films was curtailed early in 1952.

2. *The Czechoslovak Cinema*, Prague, 1949.

In practice, only the British authorities have so far dissociated themselves entirely from the production of newsreels in occupied Germany; in March 1950, they gave three months' notice to terminate the Anglo-American Joint Newsreel Agreement, which was the basis of *Welt im Film*. Since then, *Welt im Film*

has passed under the control of the United States State Department which provides dollar funds for the purchase of raw materials. *Welt im Film* appears weekly, with a circulation of some 500 copies for each issue. It is shown in competition with the other newsreels.

2. Economic structure

According to the legal status of the producing company, newsreels take on different forms and fulfil different functions. Unlike full-length films, news films are not always required to "pay" commercially.

Generally speaking, the market for national newsreels is the country where they are produced. International news films, on the other hand, are distributed in foreign countries, often in areas far distant from the producing country. It is here that the question of the free circulation of information through the film medium arises.

In view of the high rates for rapid transport and the relatively low rental charges, is it worth while to send news films about the world in this way, particularly when the various issues quickly lose their "topical" interest? It is obvious that the big companies with world-wide ramifications can afford to produce news films, sometimes at a loss. This enables them to retain their pre-eminence, and—mainly because of their financial power—to prevent in some measure the setting up of local news films and the international exchange of news films.

There is a further problem—that of language. A different version with a commentary in the appropriate language must be made simultaneously for each country which provides a market for an international news film. This means a considerable increase in costs, due especially to the pressure of time in producing this type of film. Certain national newsreels with a limited market suffer from the same difficulty, when their market is a country in which several languages are spoken. For example, the Swiss *Ciné-journal* must be made in three versions (German, French and Italian), and the Czechoslovak information film in two (Czech and Slovak).

Experience shows that, in the present state of the industry, it is almost impossible to make the production of newsreels pay in the smaller countries. Once again we may quote the example of the Swiss *Ciné-journal*, whose total annual outlay comes to 400,000 Swiss francs, although the income from rental charges does not exceed 130,000 Swiss francs. At the present time, only 250 of the 410 cinemas in the Confederation show the *Ciné-journal*. And even were they all to do so, the deficit would still be so great that the undertaking could not be run without a government grant.

Another example: in Germany, the cost of an issue of the *Neue Deutsche Wochenschau* varies from 25,000 to 30,000 Deutschmarks. In June 1950, 130 copies of this newsreel were in circulation, of which 40 were being shown for the first time. The income from the first week's showings amounted to 110 Deutschmarks per cinema, and fell to 30 Deutschmarks for the second week. Thus the income from rental can be reckoned at only 10 to 20,000 Deutschmarks against a cost of 25 to 30,000 Deutschmarks.

Generally speaking, it may be said that a news film is neither financially independent nor a feasible financial proposition, until it can regularly supply a minimum of 1,000 cinemas. The producer of newsreels therefore must depend primarily on the size of his market. There are, however, some exceptions to this rule, as in the Netherlands, where there are two national newsreels which comfortably cover their expenses although they are not shown in all of the country's 488 cinemas.

Under this arrangement of distribution markets, the international companies with their considerable resources of finance, together with the nationalized undertakings, have tremendous advantages over other producers. That applies in particular to the companies which control cinema circuits, such as the big American companies, the group of companies controlled by J. Arthur Rank in the United Kingdom, and certain French undertakings.

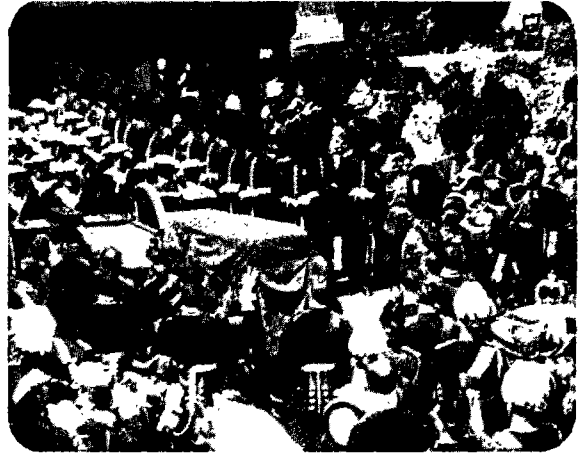
With better organized distributing machinery, these companies enjoy a predominant position in the market, even in their dealings with cinemas which do not belong to the companies' own circuits. Although they compete with one another, they tend to employ in common certain methods of organization such as block booking, which give to the more powerful of them a joint supremacy over others. The possibility of arranging for the exchange of subjects between their various agencies; the maintenance of cameramen in a number of different countries; and the opportunity to ensure speedier distribution through a world-wide organization, help still further to reinforce the supremacy which these companies already enjoy by reason of their financial power.

State undertakings, and those which enlist the complete support of their governments, may have their markets guaranteed by the compulsory showing

DÉBUT DES ACTUALITÉS EARLY NEWSREELS



1



2



3



4



5

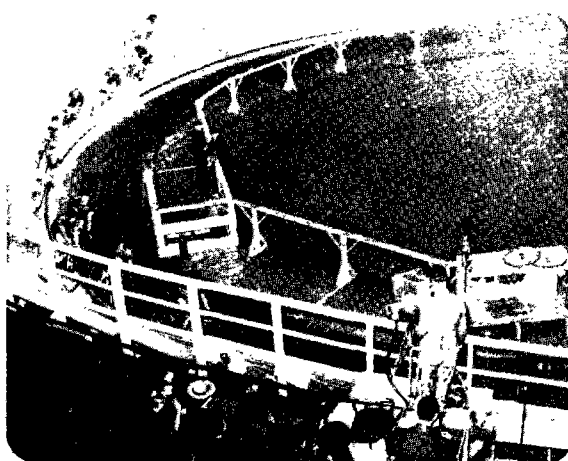
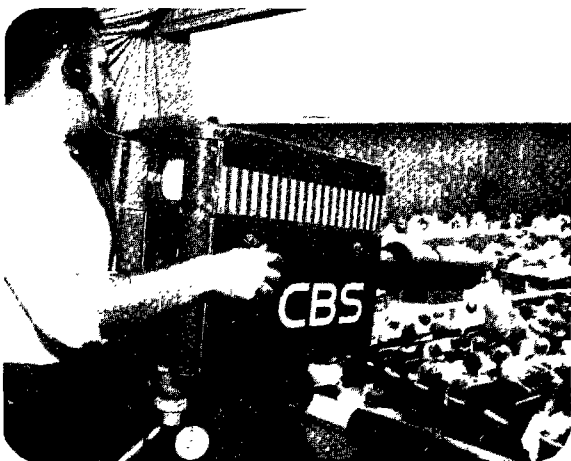


6

1. RECONSTITUTION DU COURONNEMENT DU ROI EDOUARD VII D'ANGLETERRE, 1901 - GEORGES MELIÈS.
"RE-ENACTED" CORONATION OF KING EDWARD VII, 1901 - GEORGES MELIÈS.
2. OBSÈQUES DE LA REINE VICTORIA, 1901 - UN DES TOUT PREMIERS SUJETS D'ACTUALITÉS.
QUEEN VICTORIA'S FUNERAL, 1901 - ONE OF THE EARLIEST NEWSREEL ITEMS.
3. VISITE A L'EXPOSITION DE PARIS 1900.
VISIT TO THE PARIS EXHIBITION, 1900.
4. VOYAGE OFFICIEL EN VENDÉE DU PRÉSIDENT FÉLIX FAURE (1895-1899).
FRENCH PRESIDENT FELIX FAURE (1895-1899) VISITS VENDÉE.
5. INONDATION DE PARIS PAR LA SEINE, 1910.
THE SEINE FLOODS PARIS, 1910.
6. LOUIS BLÉRIOT ATTERRI APRÈS LA PREMIÈRE TRAVERSÉE DE LA MANCHE PAR AVION, 1909.
LOUIS BLÉRIOT LANDS AFTER THE FIRST AEROPLANE CROSSING OF THE ENGLISH CHANNEL, 1909.

LA CAMERA D'ACTUALITÉS EN ACTION

THE NEWSREEL CAMERA IN ACTION



1. UN CAMERAMAN DE LA «MARCHÉ DU TEMPS» PREND DES VUES SUR PLACE.
ON THE SPOT REPORTING BY "MARCH OF TIME" CAMERAMAN.
2. LE CANADIEN GRANT MACLEAN FAIT UN REPORTAGE FILMÉ EN CHINE.
CANADIAN CAMERAMAN GRANT MACLEAN FILM-REPORTING IN CHINA.
3. UN REPORTER DE TÉLÉVISION TOURNE UNE SÉANCE DU CONSEIL DE SÉCURITÉ DE L'O.N.U.
TELEVISION NEWSREEL OPERATOR RECORDS A U.N. SECURITY COUNCIL MEETING.
4. LA CAMERA SUIV LES TROUPES DANS LA BATAILLE.
THE CAMERA ACCOMPANIES TROOPS INTO ACTION.
5. JEUNES FILLES SURVEILLANT DES APPAREILS DE TIRAGE.
GIRLS WORK COMPLEX FILM PRINTING EQUIPMENT.
6. LE CAMERAMAN D'ACTUALITÉS TÉLÉVISÉES SUIV AUTOUR DU STADE LA COURSE DE BICYCLETTES.
TELEVISION NEWSREEL REPORTER FOLLOWS CYCLE RACE ROUND THE TRACK.

PHOTOS: 1. MARCH OF TIME; 2. GRANT MACLEAN; 3. 4. 6.: U.S.I.S.; 5. NATIONAL FILM BOARD OF CANADA.

LA CAMERA TÉMOIN DE L'HISTOIRE

THE CAMERA RECORDS HISTORY



1



2



3



4



5



6

1. LE COURONNEMENT DU ROI GEORGE VI EN 1937.
CORONATION OF KING GEORGE VI IN 1937.
2. LE KAISER ET LES GÉNÉRAUX HINDENBURG ET LUDENDORFF PENDANT LA PREMIÈRE GUERRE MONDIALE.
THE KAISER WITH GENERALS HINDENBURG AND LUDENDORFF DURING WORLD WAR I.
3. LE DOME DE LA CATHÉDRALE ST. PAUL SE DRESSE INTACT AU MILIEU DE LONDRES EN FLAMMES, 1940.
ST. PAUL'S TOWERS UNSCATHED OVER BLAZING LONDON, 1940.
4. LA FLOTTE D'INVASION ALLIÉE DÉBARQUE EN NORMANDIE, 1944.
ALLIED INVASION FLEET DISEMBARKS IN NORMANDY, 1944.
5. PARIS LIBÉRÉ, 1944.
PARIS LIBERATED, 1944.
6. LE MARÉCHAL KEITEL SIGNE LA REDDITION SANS CONDITION DE L'ALLEMAGNE, 1945.
FIELD-MARSHAL KEITEL SIGNS GERMANY'S UNCONDITIONAL SURRENDER, 1945.

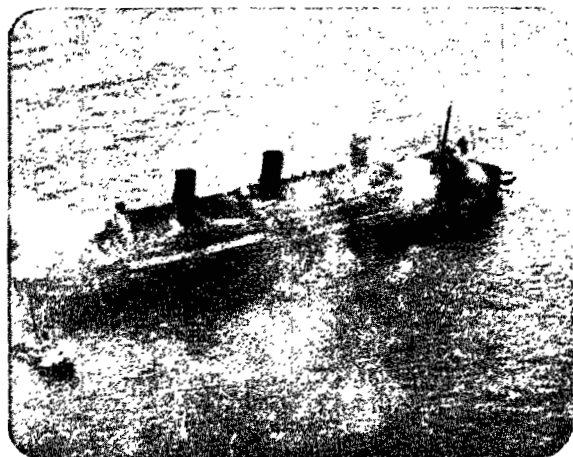
LA CAMERA TÉMOIN DE L'ACTUALITÉ THE CAMERA RECORDS CURRENT EVENTS



1



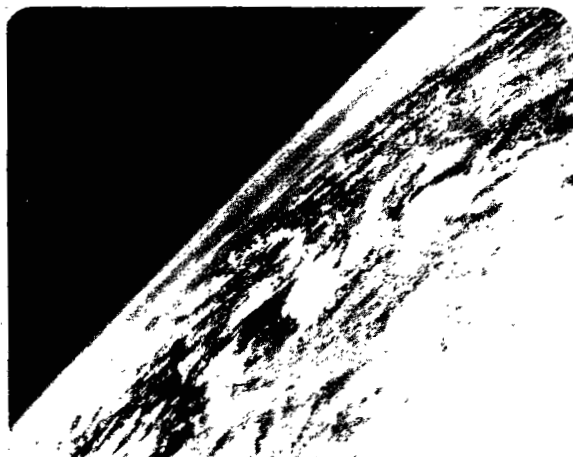
2



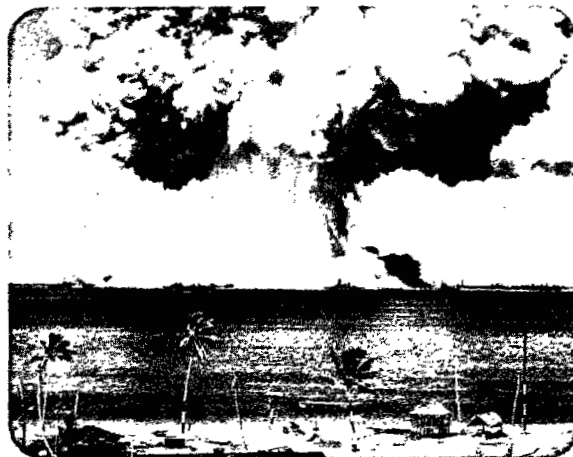
3



4



5



6

1. GRÈVE EN PENNSYLVANIE, 1949.
STRIKE SCENE IN PENNSYLVANIA, 1949.
2. A LA SUITE DE L'INONDATION DU MISSISSIPPI EN 1927, 600.000 PERSONNES SE TROUVÈRENT SANS ABRI.
THE MISSISSIPPI FLOOD OF 1927 LEFT 600.000 PEOPLE HOMELESS.
3. LE PAQUEBOT FRANÇAIS « ATLANTIQUE » EN FLAMMES DANS LA MANCHE, 1933.
FRENCH LINER "ATLANTIQUE" ABLAZE IN THE ENGLISH CHANNEL, 1933.
4. UN HÉLICOPTÈRE VIENT DE S'ÉCRASER SUR UNE COTE DANS LE PAYS DE GALLES, 1949.
A HELICOPTER CRASHES ON A WELSH HILLSIDE, 1949.
5. LA COURBE ET LA SURFACE DU GLOBE FILMÉES POUR LA PREMIÈRE FOIS AU-DESSUS DE NEW MEXICO, ÉTATS-UNIS.
OVER NEW MEXICO, U.S.A., A ROCKET CAMERA FILMS THE EARTH'S CURVATURE FOR THE FIRST TIME.
6. PREMIÈRE EXPLOSION SOUS-MARINE DE LA BOMBE ATOMIQUE, BIKINI, 1946.
FIRST UNDER-WATER EXPLOSION OF ATOM BOMB, BIKINI, 1946.

of news films at every performance, by the grant of a monopoly, or by both these measures together. This is the case in some Latin American countries, in Spain, India, Czechoslovakia, the U.S.S.R. and Yugoslavia.

This predominance of certain countries and companies in the field of news films has important consequences.

In the first place, the establishment of new and independent firms is made difficult, if not impossible. In fact, even if the necessary capital were available to set up a new independent news film, it would be impossible to show it, owing to the control exercised by the big companies at every stage of news film exhibition. It is however a fact that in countries which are entirely dependent on foreign states for their newsreels, such a situation may bring about a movement for independence.

For instance, regulations in certain countries may make it compulsory for cinemas to include one or more domestic news items in each news film. This is so in the province of Ontario, which is of such importance in the total Canadian market that the regulation is, in fact, applicable throughout Canada. Moreover, when a country is dependent on foreign films, its government may intervene, in order to establish a news film setting forth the national point of view. Once again, we may quote the Swiss *Ciné-journal* as an example. In this case the circumstances of its foundation illustrate very clearly the point stated. It was in 1940, when the German UFA company was flooding the screens of continental Europe with its *Deutsche Wochenschau*, designed to impress upon the spectator the idea of the German Army's superiority, that this Swiss news film was created.

To counter direct or indirect foreign influence through the spoken or printed word is relatively easy; but to establish a national news film is to undertake technical problems which are very difficult to solve. When a country has no film-producing industry of its own, it also lacks laboratory facilities for developing and printing, which involve a considerable expense to install. As the production of raw film is concentrated in the hands of a few countries, its importation also raises problems such as the shortage of foreign currency. Then there is the question of qualified technical staff. The lack of one or more of these essentials explains the absence or the paucity of national news films in some of the smaller countries, especially in South America.

Even when an independent national news film can be created despite all these difficulties, it will still in most cases resemble a newspaper which carries only news of local interest. There are certain examples of national newsreels which find it possible to include foreign items, especially when arrangements exist for exchange of items with foreign companies; but such examples presuppose the existence of a monopoly, or quasi-monopoly, in the home market. This is the

case in Denmark, Spain and Italy. But these somewhat exceptional cases do not in any way demonstrate the provision of world news in the true sense of the word, comparable with that found in the average newspaper.

The big newsreel producers in the Western countries are able to obtain the greatest access to events throughout the world, thanks to their chain of cameramen, to their "bases" in all parts of the globe, and to the private exchange agreements among themselves, which give them both financial and technical advantages. The high development of their economic and technical machinery enables these companies moreover to enjoy a virtual world monopoly in the reporting of news. All of this gives them a position comparable to that of the great press agencies. Since the newsreel coverage of a given "story" can be reproduced with only very slight changes, apart from the spoken commentary, the effects of this *de facto* monopoly are also apparent in the quality of the news filmed.

The supremacy in newsreel reporting enjoyed by the Western countries, does not extend to the U.S.S.R. or the Communist countries of Eastern Europe. These provide Western producers with a certain number of selected subjects but nothing more.

Elsewhere, the big producing companies generally seek to meet special news requirements in each of the countries which constitute their markets. This they do by producing a separate edition for each country, consisting as far as possible of subjects locally recorded by the companies' own cameramen or their correspondents. Thus the news films published by the Allies in Germany and Austria included a certain number of stories "shot" on the spot. In France, the make-up of newsreels sometimes varies from province to province, notable events connected with a certain region being filmed and included in the editions intended for that area. The same applies to editions for export to the colonies or to foreign countries.

Canada, which has no national newsreel, is almost entirely supplied by the five American companies which make up a Canadian edition in New York from international footage, and, owing to the regulations in force in Canada, add at least one subject provided by Canadian companies. In New Zealand, 20th Century Fox (U.S.A.) exhibits two editions simultaneously—one specially designed for Australia and New Zealand, and the other international in content.

Companies which have no distributing network in foreign States may either sell or exchange items from their own news with foreign companies. The Spanish No-Do company, for instance, as well as Incom in Italy, regularly receive news items from 16 different countries. The Swiss *Ciné-journal* exchanges items with 10 other countries, and France, Norway, Poland, Sweden, Czechoslovakia, Yugoslavia and the United Kingdom also have arrangements for exchanges. Rationalized international exhibition is only possible,

however, within the distribution networks of the big companies. Canada gives proof of this, entrusting its own items to the American companies, which distribute them through their international editions.

The big companies have concluded exchange agreements among themselves and act as "foreign correspondents" for each other. Pathé-journal (France), for instance, is the correspondent for Warner Pathé (U.S.A.); Gaumont (France) for Metro-Goldwyn-Mayer (U.S.A.); and Eclair (France) for Universal (U.S.A.). This method is similarly applied in other parts of the world.

On the basis of these financial and technical agreements, the big companies have eliminated competition among themselves up to a point, and have replaced it by a degree of co-operation which further strengthens their joint predominance. This system of "gentlemanly competition" follows a line of development which may be observed throughout modern economic life, and results in a general increase of productivity through rationalization and standardization.

The partial elimination of effective competition is accounted for by a certain community of interests reinforced by wartime exigencies. Since the end of the war commercial competition between the newsreels has returned, although their technical resources are occasionally pooled for special events. With regard to the inter-relation of financial interests, for instance, the following extract from *The Factual Film*¹ dealing with the British news film industry may appropriately be quoted:

"Financial inter-relation between these companies is known to exist. Gaumont-British and 20th Century Fox are related through the Metropolitan and Bradford Trust which gives Movietone an entry into some of the Gaumont-British cinemas. The late Mr. Maxwell, who owned Pathé, also had shares in Gaumont.... British Paramount appears to remain completely the property of American Paramount Pictures and to work in conjunction with Olympic Kinematograph Laboratories, an American-owned company."

The five companies belonging to the Newsreel Asso-

ciation of Great Britain and Ireland obtain, for a fairly high fee, exclusive rights to film important sporting events, such as the Grand National, etc. In addition, a system of shooting stories by "rota" developed in Great Britain during the second world war. This system, which is also current in France and the United States, particularly when obtaining news stories from abroad, consists in the joint use of cameramen and equipment for the filming of given subjects. The system is indeed compulsory for certain official functions, such as appearances of the Royal Family (the "Royal rota").

The rota is sometimes used in cases where it is not actually essential. Under this system the company which takes the film shoulders all expenses, apportioning them later between itself and its partners on the basis of the number of participants, not of the footage retained by each. In the United Kingdom the "rota" system excludes those firms which do not belong to the Newsreel Association from access to a certain number of the more spectacular stories. An example shows how great a loss this may entail for an independent company; in New Zealand the Royal Family appears in newsreels more often than all other world celebrities together.

To sum up, the present economic organization of the world film industry means in effect that in large sectors of the globe the only newsreels seen are those produced by a small group of companies. Statistics show indeed that at least 50 countries are regular customers of the American newsreel companies.¹ In view of the economic preponderance of a few companies, and their overriding interest in showing what will attract the average cinema-goer, news films tend more and more to follow a uniform standard pattern.

It should be stressed that the foregoing data and observations apply to news films in the Western countries. There is, however, little doubt that the Soviet production of news films occupies much the same position in the U.S.S.R.'s sphere of influence, as that of the big private companies in the rest of the world.

1. Enquiry carried out in the United Kingdom in 1947 under the auspices of the "Dartington Hall Trustees", p. 137.

1. Cf. World map: Newsreels across the World, between pages 8 and 9.

3. Production methods

The simplest way to study the production of news films is to analyse the working methods of the most important and best known among them, those which are normally called international newsreels. These newsreels are representative of the general run of news film production, as is proved by the fact that

they have influenced many national screen bulletins both in form and content.

In the majority of the countries covered by this study, the newsreel programme is changed once a week, necessitating 52 issues a year. There are, however, countries in which a single company pro-

duces several weekly editions: in Italy, for example, Incom produces three; in Spain, No-Do brings out two independent editions; while in Czechoslovakia, both Czech and Slovak needs have to be met simultaneously. In the United States and the United Kingdom there are bi-weekly issues. It may be noted that those cinemas in the two countries which show newsreels—some 80 to 90 per cent, about 25,000 in all—require a bi-weekly circulation of 3,000 to 3,500 copies.

The system for exhibiting and circulating newsreels, which is entirely different from that required for ordinary full-length and short films, has made it necessary to evolve special production methods for this branch of the film industry, in which the time factor plays an essential part. From this standpoint, there are three main categories of newsreel subjects:

- sudden events of immediate interest;
- scheduled events;
- items of general interest not necessarily connected with topical affairs.

Sudden events include such unforeseeable items as disasters, accidents, assassination attempts, strikes, revolutions, political crises, etc. which come to the attention of producers through the normal channels of news reporting. In such cases, the similarity between film reporting and newspaper or radio reporting is particularly clear; the role of the newsreel reporter is precisely the same as that of the press photographer or newspaper reporter.

In the case of scheduled events, there is usually time in advance for preparation. These are mainly political or social occasions, such as openings of parliamentary sessions, inaugural ceremonies, official visits, international conferences, sporting events, exhibitions, etc. Editors are advised of these by news agencies, the press, government information services or publicity agents. They are therefore able to make all necessary arrangements in advance and to prepare their film coverage systematically. Perhaps 30 to 50 per cent of the subjects presented in news films will be scheduled events.

The category of items of general interest, not necessarily connected with immediate topical affairs, covers mainly items dealing with local customs and traditions, pictures of bathing beauties and "pin-up girls", religious or traditional festivals, ceremonies, and political or economic reportages without an obvious topical bent, such as "surveys of the year"—in short, all those items which editors keep in reserve for the "dull" weeks in which there is a shortage of items of the first and second categories.

For the first group—sudden events—the decision whether the event in question is likely to provide suitable material for a newsreel and whether or not to send cameramen on to the scene, is taken by the news editor. The same procedure applies for the second group—scheduled events. Here however the

story must be considered for the possible interest of any foreign newsreel company with which exchange agreements have been made. On occasion the newsreel editor may himself propose the coverage of certain events, if he believes they can be treated interestingly enough to provide a coherent item.

The subjects in the third group—items of general interest—are also chosen by the news editor, although his colleagues may occasionally submit proposals at editorial meetings.

Though it is almost always the editor who decides on the choice of stories to be filmed, his decision is not an arbitrary one. The news editor makes his recommendations, and various members of the staff put forward their own suggestions. The editor must remind himself of any exchange agreements with foreign firms, or restrictive agreements with certain competitors. Questions of publicity may also affect his decisions.

It is extremely rare for full discretion in the choice of subjects to be left to the cameramen, unless, on a free-lance basis, they submit unsolicited stories which may or may not be used by the newsreel company. Usually the cameramen works alone when filming an assigned subject; the film commentary is written afterwards by specialists.

Although newsreels are divided into separate items, the exceedingly short time available to editors between the moment of filming a subject and the date of its release in a reel necessitates that work be done at high speed, using well-planned methods. The photographed story material is developed as soon as it reaches the newsreel office, and a first editing or "rough cut" is done on the negative; further copies may then be made for correspondents abroad. When the rota system is in operation, one newsreel firm is responsible on behalf of all the participants for the coverage, and carries out all the foregoing operations.

After the first editing, the film is projected on the screen before being completed in final form. Stories for actual release are next selected, choice being determined by their news value and by other factors which may influence the editor's decision. Next, the stories chosen are assembled to provide as coherent and balanced a newsreel as possible. Commentaries are then drafted, based on factual details given by the cameramen, or on press articles or "dope sheets" supplied by the correspondents. Finally, the commentaries and accompanying music are recorded together on the sound-track.

In a "dull" week, lacking in outstanding events, items specially held in reserve for the purpose are included in the newsreel. Most of these fall into the category of general interest, and are regarded in the trade as "stop-gap subjects". In this manner, a news film is produced in two or three days and immediately put into circulation. Despite the short time available, it is thus possible to secure a certain minimum standard of coherent composition.

An alternative method is to edit and record the sound-track of individual items as they arrive, and later to put the required number together to make up a complete issue. This method is somewhat similar to that used in television news bulletins, except that in the latter case subjects are handled day by day.

The newsreel is the most ephemeral type of film. As soon as it has been completed, it must be shown without delay, in order to exploit its inherent news value. Nevertheless, the simultaneous showing of the same issue in every cinema would entail expense out of all proportion to the possible returns. In a country like France, for example, it would cost something like 24 million French francs each time, at 4,500 francs per copy, to supply a given issue simultaneously to all cinemas. This explains why the same copy is shown for several successive weeks, at progressively lower rates.

The news value of these films, however, limits the period over which they can be shown. In the United States, the average exhibition period for a newsreel is about four weeks. By way of comparison, the exhibition period for an issue of the *March of Time* is (or was) 14 months.¹ About one-seventh of the theatres in the United States are first-run houses for news films; another seventh show them in the second week; another seventh in the third, and so on until the reels have worked their way through all those cinemas which exhibit them, representing 95 per cent of the total. The procedure is similar in most countries where newsreels are regularly shown.

Despite this intensive system of exploitation, however, news films must be printed in proportionately greater numbers than other types of film. This clearly follows from the fact that they so soon become outdated. There are, in a week, two newsreel issues in the United States of 2,500 to 3,000 copies; one of rather over 1,000 in France; two of approximately 1,000 in the United Kingdom; one of from 270 to 300 in Spain; and three of 85 in Italy.

In these circumstances newsreel producers are faced with two important problems: (1) the supply of raw film; (2) the amortization of printing costs and, above all of overhead.

The manufacture of raw film is concentrated in a few countries—the United States, the United Kingdom, France, Canada, Belgium, Germany and Italy. Owing to the huge demand for negative and positive film, the news film industry is particularly sensitive to any increase in the price of raw material. Moreover, a shortage of foreign currency may hinder certain producing countries which must import raw film because their domestic supplies are inadequate.

Problems of raw film supplies and foreign currency shortages changed the aspect of many national news films, especially during the second world war. This

crisis has not yet been completely overcome, as may be seen from the oftenquoted example of France's film industry, which may be worth examining in some detail.

Since the disappearance of *Agfa* products (Germany) from the international market, and the imposition of currency restrictions which prevent the import of foreign film, the French market has been supplied entirely by the Franco-American firm *Kodak-Pathé*. The rise in film and printing costs, which became evident after 1947, compelled newsreel firms to reduce the length of their issues by one-third, from 300 to 200 metres. This step was decided in January 1948 by the *Chambre syndicale de la presse filmée française*. Further in order to reduce the number of copies, this body decided to classify all cinemas, and to permit only those with weekly receipts exceeding 110,000 francs to show newsreels for the first time. The remaining categories were scaled as follows: second, 60,000 francs; third, 40,000 francs. In this way, better use is made of copies. In no case, however, are they shown for more than eight weeks, five weeks being the average. In the case of ordinary full-length films and short subjects, printing costs are less important, since the time during which they can be shown is not limited in the same way.

It is interesting in this connexion to quote a statement by Jean Jay, President of the *Chambre syndicale de la presse filmée française*.¹

"In present economic conditions, it is not possible to revert to 300-metre films. While it is very easy, and hardly any more expensive, to produce a 300-metre negative, positive film and printing costs are prohibitive.

"At the present time, newsreels are made in editions of 1,000 copies. Consequently an increase in length of 100 metres, at 25 francs per metre of positive film, would involve an additional outlay of two-and-a-half million francs a week, or 125 million francs a year."

Thus, although the French newsreel industry has received a subsidy of 80 million francs from a special assistance fund, this has only in part offset the increase in film and printing costs of recent years. News films, like the printed press, are governed by the cost of raw materials.

This state of affairs is further aggravated by the fact that the number of copies required has increased since before the war from 600 to 1,000 per week, as the French cinemas now refuse to accept newsreels after the fifth week.

The present length of 200 metres per newsreel brings the weekly consumption of positive film to 200,000 metres. Even the slightest increase in length would impose an intolerable strain on the budgets of the producing companies.

1. See page 67 (*March of Time* transfers to television).

1. *Film français*, 21 July 1950.

The same problem has arisen in the United Kingdom. During the last war, newsreel lengths were reduced, by a government order, from 850-900 feet to 700 feet. Until 1939, the annual consumption of film was about 100 million feet; it has now been reduced to about 72 million. We may note in this connexion that in the United Kingdom British raw film was rationed among all producing companies, including the newsreel firms. In order to reduce the number of copies, a Supplementary Agreement (3 May 1943) stipulated that the same copy might be shared simultaneously by two cinemas—a practice already current in France before 1939. Until 1 October 1950, exhibitors were also obliged to continue exhibition of the same news films they had shown during the war. Moreover, since 26 December 1949, rental fees have been increased following an agreement reached between the Cinematograph Exhibitors' Association and the Newsreel Association. The reason advanced to justify this increase was the rise in costs both of production and printing.

It should be noted in passing that the British Government rescinded various restrictions on the production of newsreels as from 1 October 1950, thereby opening the way to free competition between the companies. Since the removal of these restrictions, there has been no control over the use of a film for printing copies of newsreels. It has however been agreed that, until further notice, the average length of newsreels shall be limited as at present to a maximum of 700 feet.

Many other countries suffer similarly from a shortage of raw stock, especially Spain, where the *No-Do* company could find a market for double the number of copies if it could obtain the necessary supplies of film.

The object of quota allocations of films and reductions in length of newsreels is to restrict the consumption of raw film and reduce costs. But neither the price increases nor the economy measures which affect the cost of producing news films are limited to these factors.

Almost every item in production has increased in cost: salaries, services of different kinds, insurance, costs of apparatus and technical equipment. The various attempts to lower production costs must therefore be considered in the light of all these factors.

Before the war, it was not unusual for large companies to send their cameramen to foreign countries in order to obtain exclusive pictures of important events, disasters, wars or revolutions. Nowadays this system is, for financial reasons, very seldom used. Moreover the system of "shooting by rota"—apart from reasons of technical necessity—is designed chiefly to reduce costs.

Another measure adopted by producers in some countries to reduce expenses is to use subjects with a more or less camouflaged publicity bias. These may be either free or "compensation" subjects (in return for payment). The former are usually issued by

government or semi-government services, and supplied to the newsreel companies free of charge. This system is particularly common in the United States, but is also employed in the United Kingdom and France, to cite only those countries where we have been able to obtain precise information on this subject.

In the United Kingdom, for example, the Crown Film Unit, attached to the Government's Central Office of Information, offers British newsreel companies story items dealing with matters of concern to the Government. The former Economic Co-operation Administration of the United States (ECA), now the Mutual Security Agency, also provides story items for newsreel firms. This film material, though intended mainly for non-commercial exhibition and for television in the United States, is nevertheless supplied freely to all news film producers who may request it.

As a further aspect of its information programme, the ECA also issued a screen magazine dealing with aspects of European economic recovery. Twelve issues of this magazine, entitled "ERP in Action", were produced in a number of languages before the series was concluded. A new series has now been designed to succeed it, with a different title and format.

As for paid subjects, a distinction should be made between those which are "shot" to order, as in Uruguay and certain other Latin American countries, and those which are shot in such a way that the resulting film has a publicity bias, although the subject matter itself is not tendentious.

This procedure is followed in France—for example during exhibitions where the camera is directed more or less particularly at certain stands; and at sporting events, where shots are calculated to take in certain brands of goods advertised around a sports stadium, or labels on equipment used by a winning team. It is claimed that certain newsreel stories dealing with fashion shows are also paid for when the designer's name is mentioned. Payments in such cases are said to vary between 80,000 and 200,000 francs. However, there are other fashion designers of world-wide fame who do not need to pay, since all the newsreel companies compete hotly to obtain coverage of their collections.

Additional expense arises from the fact that organizers of big sporting events have for some years tended increasingly to sell reporting rights on matches which they sponsor. This custom originated in the Anglo-Saxon countries, where it came into being almost simultaneously with the cinema itself. Efforts made by German promoters of sporting, political, social or other newsworthy events to sell or hire out film, radio or photographic rights were recently cited by a Berlin periodical,¹ which quoted as examples a society marriage in a well-known family, a Corpus Christi procession, and a prize fight. The staff of

1. *Filmblätter*, 26 July 1950.

the newsreel *Neue Deutsche Wochenschau* have protested energetically against such practices.

Numerous "rationalization plans" have been worked out in the newsreel industry with a view to reducing costs. If these were successful, producing companies with small capital resources would have a chance to develop. Countries lacking domestic news films might then be able to make greater use of this means of mass communication. Most of these proposals have originated in France, where an attempt is being made to revert to 12-15 minute newsreels as before the war, instead of 7-8 minute reels as at present.

As we have seen, news film exhibitors require a relatively large number of copies, involving very high costs: the first objective of the rationalization plans is therefore to reduce the demand for positive film. In this connexion mention should be made of the so-called *tête-bêche* (top-to-bottom) method.

This is merely a method of projection. Operations on the negative are unchanged up to the printing stage. But the *tête-bêche* film has a smaller picture image than the ordinary exposed film, i.e. 12 mm. $\times$ 9 mm., as against 25 mm. $\times$ 16 mm. The pictures are interpolated into each other, facing outwards along the film—hence the *tête-bêche*. The film has two soundtracks, parallel to the two rows of perforation. In projection, the pictures follow one another in the normal run-through of the film.

Consequently, alternate pictures are used, first by projecting in one direction, from start to finish of the reel, then in the reverse direction. Every other picture is thus projected, the alternate inset being covered with a mask. Although a special lens is necessary, the equipment is said to cost no more than about 10,000 francs for each cinema. This process, by saving 50 per cent of the film used in printing, might help to solve the problem. The *tête-bêche* process was evolved by the Commission supérieure technique du cinéma français but has not so far been put into practice.

The French specialist Roger Colas, having witnessed a normal showing of this type of film, wrote:¹

"We are convinced that no spectator at any performance was aware that half the newsreel was shown on a standard 35 mm. film and half on a *tête-bêche* reel."

An alternative solution might be to use 16 mm. films instead of the standard 35 mm. gauge. Since 16 mm. cameras are far easier to use than 35 mm. apparatus, this could bring about a drastic change in methods of film reporting. It would become easy to provide in every country a network of film reporters, including amateurs, who would furnish essential

coverage in case of emergency. The use of 16 mm. film would incidentally lead to a considerable saving in positive film stock, according to information supplied to us in November 1948 by the Commission supérieure technique du cinéma français.

The Commission estimates the cost of printing 16 mm. copies at 40 per cent of that for standard-gauge film. Such an innovation would involve re-equipping the majority of cinemas with 16 mm. projectors in the countries concerned, since newsreels are there confined almost exclusively to 35 mm. films. In France, the capital cost of such equipment would be so high that, according to the Commission supérieure technique du cinéma français, State assistance would be required.

Comparative figures supplied by the Commission give the following results, on the basis of 1,128 copies:

Printing standard 35 mm. copies.	273,571,584 francs
Printing 16 mm. copies.	109,428,616 francs
Saving on printing.	164,142,968 francs
Saving on 16 mm. film.	34,818,196 francs

(32 mm. film is cut into two strips for printing on 16 mm.)

Total exhibition of small format films in France now requires 1,800,000 metres of 32 mm. film (2 $\times$ 16 mm.) per year. If the use of 16 mm. film for newsreels were general, former standard copies, transformed into 16 mm., could be used to supply the "small format circuit". The saving thus effected might be very considerable, and may certainly be estimated at half the present total, i.e. 900,000 metres. Including laboratory work, this saving would be equivalent to 19,800,000 francs. Hence, the total saving on a year's exhibition would amount to 218,761,164 francs.

If this saving were to be invested in the purchase of 16 mm. projectors, some 5,000 cinemas could be equipped within five years, the average cost of installation being reckoned at 200,000 francs.

However attractive this solution may seem, it is unlikely to be put into practice. In the first place, it is doubtful whether the film industry of any country would be able to bear such an expense; on the other hand, exhibitors can hardly be expected to re-equip their cinemas themselves, since rental charges for newsreels would doubtless remain unchanged.

It would appear from the foregoing necessarily brief survey of the current situation that among the decisive requirements for the development of newsreels as an information medium are these:

Access to supplies of raw film.

Reduction of costs, or government assistance.

Increasing international exchange of items.

Extension to all countries and producing bodies, whatever their size, of opportunities for obtaining information from all over the world.

1. *Film français*, Nos. 288-89.

4. Censorship¹

It might be thought that in the field of news films, censorship is exceptional. Yet in the majority of countries studied, newsreels are subject to direct or indirect censorship.

Censorship is, in general, governed by legislation and exercised by the civil authorities of a State for the maintenance of public order and the defence of morals. In most instances, censorship is administered by a central body, but may also be conducted by provincial or municipal authorities. Intervention is very rare and is restricted to the prohibition of any objectionable subject or subjects. In France, the Prefects of the Departments have this authority; in the colonies or countries of the French Union, especially in North Africa, public committees ensure that news films do not contain any item which might offend local sensibilities. In other countries the authority is exercised by the magistrates or the police.

A degree of direct censorship may be exercised by special bodies, which in most cases have authority over all types of films produced. There is no censorship, in the ordinary sense of the word, in the U.S.S.R. or in the Communist countries of Eastern Europe, since information films in those countries are produced by State services, in accordance with definite directives and with the political line laid down by the Government. Censorship of newsreels can of course exist only in countries where production is in the hands of private or semi-private bodies, which enjoy within certain limits a freedom of choice in subject-matter and in method of presentation.

Some examples of direct censorship are given below:

In the United States, film censorship is decentralized and is the responsibility of individual states, or of the municipal government in big cities. Some states such as Ohio, censor both newsreels and feature films, but others, such as New York, do not extend their censorship to newsreels. However, newsreels sent via television are not censored. There is also a kind of voluntary censorship organized by the industry itself,² but it is difficult to say how far it deals with newsreels.

In the United Kingdom, film censorship is centralized under the authority of the British Board of Film Censors, but newsreels are not subject to it. In Canada, the provincial authorities—the Motion Picture Censor Boards—are responsible. It is interesting to note that in Belgium there is a special censorship for children's films.

In Australia, too, the screening of films classified as not suitable for children is prohibited, under a new provision, before 5.30 p.m. on Saturdays, public and school holidays.

In certain States of Central and South America, subjects which might offend other nations are deleted. In Singapore, censorship has been rare, since newsreels enjoy the same privileges in this respect as the printed press. To cite an example, however, a newsreel item showing a bull-fight was deleted since Singapore law forbids the exhibition of scenes of brutality to animals. In Australia and New Zealand, where all newsreels are examined by the censor along with all other films intended for public exhibition within the country, newsreels deletions are likewise infrequent. The only subjects liable to censorship are those containing scenes considered too macabre, such as the execution of war criminals, or the loss of life through accidents; or those which are considered offensive to good taste and human dignity, such as all-in wrestling, or wrestling by women. In both these Dominions, scenes likely to foster racial prejudices and thus harm international understanding, are also deleted.

Censorship for political reasons is rare in those countries where films are not directly controlled by the State. The following incident, however, provides an exception to this rule. In February 1950 the *Austria-Wochenschau* (Austria) presented an item entitled: "Does the H-Bomb bring us nearer the end of the world?" The subject was forbidden by the Soviet authorities and had to be cut from the newsreel in their occupation zone.

In conclusion, we may note another method of censorship which seems to apply in certain countries of the Middle East and Latin America. This takes the form of police obstruction to film reportage. In such cases newsreels are subjected to the same controls as other channels of information, with the difference that it is more difficult to hide a cine-camera than a fountain-pen.

1. Cf. F. Terrou and L. Solal, *Legislation for Press, Film and Radio* (Unesco Publication No. 608).

2. Production Code Administration organized by the Motion Picture Producers' Association of America.

B. DISTRIBUTION

1. Preponderance of big companies

Newsreels are distributed around the world by agencies which normally also distribute full-length films and short subjects. The privileged position of the big companies in this respect has already been mentioned; they distribute films on a large scale, and control exhibition circuits.

In the United States, for example, producers generally distribute their newsreels first to the cinemas which they themselves control. *Fox Movietone*, *Warner-Pathé*, *Paramount News*, *MGM* and *News of the Day* are distributed by their parent companies. *Universal* is the sole exception to this rule. Until recently, more than half of the 20,000 cinemas in the United States belonged to chains. These were largely under the sway of the big producing and distributing firms, which alone controlled 22 per cent of all cinematographic facilities in the industry and 126 out of the 165 first-run cinemas. This situation is changing owing to the application of the Sherman Anti-Trust Law.¹

In the United Kingdom, *British Movietone* generally goes to half of the Gaumont-British circuit of 250 cinemas, and *Gaumont-British* and *Universal News* to the other United Kingdom cinemas and to the Odeon chain (310 cinemas). Both these circuits are controlled by the J. Arthur Rank Organization. *Pathé News* goes to the ABC circuit (Associated British Picture Corporation: 414 cinemas).

In some parts of the world, the big companies tend

to exert pressure on exhibitors to show their newsreels along with the other films which they supply. Some exhibitors react against this practice, since newsreels showing local events and personalities are popular with their public.

In France, the distribution of newsreels, like that of other films, is organized by local agreements, rather than by monopolistic practice. No company is strong enough to obtain a true monopoly by block-renting or other forms of constraint. Regional agents have agreements among themselves, up to a point, and share the market so as to make the best use of the copies allocated to them. Since cinemas are divided into eight categories according to their weekly receipts, an enterprising distributor will try to get the minimum number of copies shown the maximum number of times, rather than to multiply contracts which might well involve a loss owing to the high price of each copy.

A well-used copy thus yields a maximum of 8,000 francs, which is little enough when it is remembered that its cost price is 4,550 francs, and that the negative of a newsreel is worth from 800,000 to 1,000,000 francs. Without the aid provided under the recently-established assistance fund for the film industry, most French producing companies would, in fact, find it difficult to keep going.¹ This fund is reported to have provided 80,000,000 francs in 1949 for the production of newsreels.

1. See page 60

1. See page 20

2. Rental systems

Various methods of rental and forms of contract between distributors and exhibitors are employed.

The first consists of fixed lump sum payments with a long-term subscription (six months, one year, etc.), and rates varying with the week of showing. This system is applied in the United States, Switzerland, Egypt and several other countries. Variations in price may be very considerable, according to the cinema and the week of showing, as was seen in the case of the United States. Indonesia gives another example of rental charges varying according to the importance of the cinema. These differences are even

more striking in the rental charges which were applied by the *March of Time*: prices at the first showing in New York reached as high as \$1,000 per week, and dropped to \$2.50 for old issues shown in small cinemas.

The second method is based on a percentage of cinema receipts. In France and Italy, for instance, this percentage amounts to 3 per cent for the first week's showings, the big French cinemas making a lump-sum payment. In Japan, *Universal News* charges 2.5 per cent of net cinema receipts. In Austria, the price is uniformly fixed at 2 per cent except in the news cinemas, which subscribe to the

only foreign newsreel still to be shown, the MPEA (Motion Picture Export Association, United States), for which they pay 5 per cent.

The third consists of a rental calculated on the basis of the price of seats. This system is mainly current in South America. The rate may be a multiple of the price of the most expensive seat for each perfor-

mance, as in Brazil where it is five times, and Paraguay, where it is 10 times the price of the most expensive seat. Rental charges may also be made dependent on the price of tickets, as in Peru. Here a tax of 4 centavos is taken on seats costing from 50 centavos to 1.5 soles, and a tax of 8 centavos on those above 1.5 soles.

3. International exchanges

We showed earlier the extent to which the big companies, particularly those in the United States, have succeeded in placing their output in most foreign countries. In some instances, these countries import only individual story items. This is the case especially in countries where newsreels are nationalized or where there is a newsreel monopoly. The exchange of subjects between companies in different countries, especially between the United States, the United Kingdom and France, means that the same pictures and stories are frequently found in issues of different news films. This is particularly noticeable with items taken on a rota basis.

National newsreel firms may also deliver items to the international companies, but this is made more difficult by the specifically domestic character, or style of presentation, of the subjects concerned. On the other hand, national newsreels may find it difficult to obtain international story items. Thus, in Denmark, the cost of obtaining newsreels from abroad discourages the use of international items. This is by no means the only example. Other countries find themselves excluded for similar reasons from obtaining international film news.

Though newsreels for international distribution are prepared in special editions for each market, most of their stories are still somewhat stereotyped and reappear at longer or shorter length in one format or another. The same factor applies in the production of full-length films. A formula must yet be found which will give the film a universal appeal to the greatest number of "consumers", irrespective of age, religion or nationality.

The most common type of newsreel clearly exhibits the features of a "formula picture", with sports and celebrities as regularly recurring items. This concept of international news items, which for years has remained almost unchanged, seems to be one of the chief reasons for the limitation of subject-matter. It has also to some extent influenced the form and content of national newsreels, with the result that only a very limited number of subjects are now in circulation throughout the world.

This fact is the more remarkable since it is not due

to any difficulty of access to sources of information. The big companies, in fact, admit that they can obtain whatever they want, except from the U.S.S.R. and the associated countries of Eastern Europe. This does not mean that nothing can be obtained from those countries; their film sections offer material both in Europe and the United States. The Polish agency, *Film Polski*, for instance, offers a 300 to 400 foot reel to the United States each week, but such material is rarely used.

Apart from ideological obstacles, the causes of this state of affairs must also be sought in the special conditions imposed on the transfer of such films.

Imports are normally made on an exchange basis, either gratis or with a balancing payment at the end of the financial year, or, as in the case of Yugoslavia, in return for payment. The parties undertake to respect the spirit of the subject sent them—i.e., that they will not distort it by tricks of cutting or by a misplaced commentary. Some measure of control is exercised by the cultural delegations or specialized services of the countries concerned. Otherwise, a film story may be shortened to the requisite length, stock shots may be added to make it more intelligible to the public, or it may be edited in a different way. As for the choice of film stories in these cases, the users are not permitted to make their own selection from complete issues of the foreign reel, but have to be content with what is sent them.

When United States producers obtain films from countries like Poland or Czechoslovakia, the suppliers make it a condition that the films are so used that the original presentation is not distorted.

In none of the countries studied was any import restriction found on the free circulation of information by way of newsreels. Generally speaking, imported newsreels are treated on the same basis as full-length films. In the United States, for example, import duties are the same as for ordinary films. Certain countries may, however, be prevented from obtaining newsreel material due to lack of foreign currency. In Sweden, for instance, where films are imported either on an exchange basis or against payment, the currency restrictions make transactions for films particularly difficult.

A handbook entitled *Trade Barriers to Knowledge*,¹ published by Unesco, gives detailed information on tariffs, quotas, licensing systems and exchange controls affecting the importation of educational, scientific and cultural materials. The book covers 43 countries and, among other things, lists the regulations concerning imports of entertainment and news films and of unexposed film.

In this connexion, it is interesting to note the agreement concluded by the Brussels Treaty Powers (United Kingdom, France and the Benelux countries) regarding exchange of film materials. The chief editors of newsreels in these countries met for the first

¹ *Trade Barriers to Knowledge: A Manual of Regulations Affecting Educational, Scientific and Cultural Materials* (Unesco Publication No. 847, 1951).

time in London in May 1950, to study ways and means of stimulating and exchanging newsreel production for their mutual interest. This conference was a sequel to the discussions of the Newsreels Sub-Committee of the Cultural Committee of the Brussels Treaty Organization, held in Paris in February 1950, with the object of eliminating obstacles to the production and circulation of news films.

The exclusive contracts which exist between certain national and international newsreel companies place a formidable obstacle in the way of unrestricted import of newsreel items. There is no doubt that many countries would like to import subjects from all over the world. But there exists no central organization with world-wide coverage comparable to the great news agencies which serve the printed press.

4. Unesco's international agreements

In reducing tariff and trade obstacles to the circulation of newsreels, particular importance attaches to two international agreements sponsored by Unesco.

The General Conference of Unesco in November 1948 adopted an Agreement for Facilitating the International Circulation of Visual and Auditory Materials of an Educational, Scientific and Cultural Character. This convention is designed to remove customs duties, quotas and licensing systems as applied to educational, scientific and cultural films, filmstrips, microfilms and sound recordings, to name the principal items. It also provides that imports of these commodities will not pay internal duties higher than those levied on domestic products.

The importation of auditory and visual materials under this agreement needs the consent in each case of two nations. The producing nation must certify the material to be educational, scientific or cultural. The importing nation must formally accept the certificate; it may also limit the use of the materials to non-profit purposes. Unesco's role will be to issue certificates for certain categories of materials and to publish catalogues of all export certificates issued by itself or by governments. A model of the certificate, which the Member States of Unesco adopted for use under the agreement, is reproduced on page 27.

The agreement is open for acceptance by all countries which are Members of Unesco or of the United Nations. By the end of 1951, it had been signed by 18 nations and ratified by 5 (Canada, Norway, Pakistan, Syria and Yugoslavia); ratification by 10 countries is required to bring it into force.

The second convention sponsored by Unesco is the Agreement on the Importation of Educational, Scientific and Cultural Materials. This later agreement, opened for the signature of governments at Lake Success in November 1950, provides for the duty-free

entry of a wide range of materials. Newsreels are specifically included and are described as follows in the duty-free list:

"Newsreels (with or without sound-track), depicting events of current news value at the time of importation, and imported in either negative form, exposed and developed, or positive form, printed and developed, when imported by organizations (including, at the discretion of the importing country, broadcasting organizations) approved by the competent authorities of the importing country for the purpose of duty-free admission of such films provided that free entry may be limited to two copies of each subject for copying purposes."

In addition, all educational films and sound recordings imported by approved organizations are granted duty-free admission. The agreement singles out broadcasting organizations among agencies which may be accredited by governments for duty-free privileges—an effort to facilitate the use of newsreels and other films by television stations.

Freedom from customs duties under this agreement, it should be noted, is limited, in the case of auditory and visual materials, to items consigned to approved institutions. As far as these materials are concerned, therefore, this convention and the first Unesco-sponsored agreement, mentioned above, complement each other; one grants exemption according to the certified educational character of the materials in question; the other grants it according to the destination of the materials to approved institutions.

The Agreement on the Importation of Educational, Scientific and Cultural Materials had been signed by 23 countries by early 1952. Five countries had ratified it, and five more ratifications were needed to bring it into force.

See instructions on reverse	ISSUING GOVERNMENT :	CERTIFICATE No.
C E R T I F I C A T E Issued in accordance with Article IV of the AGREEMENT TO FACILITATE THE INTERNATIONAL CIRCULATION OF AUDITORY AND VISUAL MATERIALS OF AN EDUCATIONAL SCIENTIFIC AND CULTURAL CHARACTER		
ISSUED TO		
FULL POSTAL ADDRESS :		
1. Type of Material :		
2. Title :		
3. Language(s) :		
4. Dimensions :		
5. Physical Description :		
6. Weight :		
7. Year of Production :		
8. Producer or Producing Company (Name and Address) :		
9. Subject Matter or Contents :		
<i>The Government of</i> <i>is of an educational, scientific or cultural character within the terms of Article I</i> <i>of the Agreement cited above.</i> ISSUED AT : DATE : <i>certifies that the material described above</i> Governmental Agency Official Stamp _____ Certifying Officer		

INSTRUCTIONS

ISSUED TO : *The name shall be that of the person or organization owning the right to reproduce the material.*

1. Type of material : i.e. film, filmstrip, microfilm, glass slides, models, wall charts, maps, posters or recordings.
2. Title : for films : in the case of unedited material give working title followed by (WT) ; in the case of retitled material give both original and new title.
3. Language(s) : for films : in the case of subtitled film give language of both printed and spoken matter.
4. Dimensions :
 - a) for films : number of reels ; running time ; length in feet or meters ; 8 mm, 9.5 mm, 16 mm or 35 mm.
 - b) for filmstrips : length in feet or meters ; single or double frame ; number of frames.
 - c) for microfilms : single or double frame ; number of pages or frames reproduced.
 - d) for glass slides : number of slides ; 2" x 2" (50 x 50 mm), 3 1/4" x 3 1/4" (83 x 83 mm) or 3 1/4" x 4" (83 x 100 mm).
 - e) for models : number and dimensions.
 - f) for wall charts, maps and posters : number and dimensions.
 - g) for recordings : diameter or linear length ; revolutions per minute (rpm) or feet or meters per minute, playing speed ; running time.
5. Physical Description :
 - a) for films : positive or negative, black and white or colour, silent or sound.
 - b) for filmstrips : positive or negative, black and white or colour, silent or sound. accompaniment.
 - c) for glass slides : positive or negative, black and white or colour.
 - d) for models : static or moving
 - e) for wall charts, maps and posters : black and white or colour ; to be used in their actual form or as masters to make further copies
 - f) for recordings : disc, wire or tape ; to be used in their actual form or as masters to make further copies.

III. PRESENTATION AND CONTENTS OF NEWSREELS

1. Composition and choice of subjects

The number of items contained in any issue of a newsreel film is limited, as will be seen later, both for technical reasons and for convenience of exhibition. Issues of newsreels in various countries therefore contain a relatively constant number of subjects. Following are typical examples of the number of items per issue of a newsreel produced in different countries: *Cinesound* (Australia) 4; *Misr* (Egypt), 4 to 5; *Politiken* (Denmark), 4 to 6; *Fox Movietone News* (Australia-New Zealand), 5 to 7; *No-Do* (Spain), 8 to 9; *Indian Newsreel* (India), 9 to 10; *MPEA* (Austria), 13 to 15.

In the case of newsreels produced by big companies with an international network for distribution, the number of subjects in each issue may vary widely. The total length alone remains relatively constant.

Some news films classify their stories under fixed headings which reflect the influence of the printed press. These generally remain the same from one issue to the next: News in Brief, World of Sport, Woman's Page, Seen in the Press, etc. Typical in this respect is *Telenews* (United States), which employs the following headings: Front Page, People in the News, News in Brief, and the Sports Page.

This practice indicates that certain criteria are observed in choosing newsreel stories from the mass of current events. It is interesting to note that such criteria have hardly changed since the early days of newsreels. Many veteran newsreel men declare that there has been no major change in methods of selecting and presenting stories during the last quarter-century.

The following programme, given in a New York news cinema, may serve as an example. *Byrd at the South Pole; Laurel and Hardy in England; Auto Race on Ice; Roller-Skating Derby; Truman Decorates Arabian Prince; Train Wreck at Altona; Sports Roundup; Italy: Citizens Protest against the Peace Treaty; Task Force Frost in Canada; Top U.S. Skiers in Olympic Tryouts; Bobsled Crackup; Golden Gloves Finals; Babe Ruth Comes Home; Truman Visits Mother; The Royal Family Relaxes at Sea.*

Reviewing this programme, Newton E. Meltzer commented:

"Barring the Byrd, the Italian and the train-wreck stories, and one or two other questionable exceptions, this is substantially the superficial and semi-literate format that was put out (minus sound, of course) back in 1920. Nor is the above sampling atypical; any week's programme will look and sound so much like it that one has the vague and restless feeling he has seen all this many times before."¹

Such conservatism in the presentation of news films arises from various factors. There is the question of distribution methods, as well as other technical and economic requirements; in particular, the need to keep down costs.

As to audiences, can one really speak of an *audience* in this connexion, as one can in discussing the theatre? In viewing newsreels, the public has no choice; newsreels are automatically shown to all those present in the cinema, few of whom come specifically to see them.

As a programme supplement, newsreels are naturally subject to the principles governing production of full-length films, and particularly to the principle which has been expressed as follows:

"to seek to satisfy the greatest possible number of spectators by providing them with the relaxation they expect when they take their seats."²

This principle restricts the variety of subjects likely to be presented. It would not be so if one could look to a specialized audience, whose interest would be served by a specialized type of film. There might then be several distinct audiences, each with relatively uniform interests and tastes.

Since newsreels are not, like newspapers, delivered individually to the spectator, but are viewed collectively in the cinema, it is the cinema owners and

¹ *Hollywood Quarterly*, April 1947.

² Ruth A. Inglis: *Freedom of the Movies*, Chicago, 1947.

producers who first decide what will suit the taste of the greatest number of cinema-goers. In the general opinion of exhibitors, the public seeks relaxation, and does not want to see newsreels which compel them to give thought to social, political or other problems.¹ The exhibitor knows that he can never please all his customers with the newsreels he exhibits, but he insists that news films shall not irritate them. This elementary commercial caution might be defended if, despite the difficulties, the customers' needs were accurately assessed.

The attitude of the majority of private producers has been described as follows in a British film publication:

"Their main aim . . . is . . . to be as complai-

sant as possible . . . to be inoffensive by rule, and when forced by exceptional circumstances to deal with social and political issues, to play safe."²

Another periodical, appearing in the United States, makes the following comment: "The news obligation of the newsreel is happily trivial. If the newsreels had to cover the news, they would be full of charts on taxes and reports on crop reports. No one goes to the theatre to get news."²

We should here note that public reaction to newsreels cannot be gauged since it is not reflected in any fluctuation of receipts, as in the case of newspapers or publications. Moreover, there is no means of replying to a news film, as there is to the printed press.

¹ Cf. G. Clement Cave, former Editor of *Pathé News*, London, in *Penguin Film Review*, No. 7, London, 1948.

² *Factual Film*, London, 1947, page 140.

² *Motion Picture Herald*, New York, 26 May 1945.

2. Economic and technical factors

The most common type of newsreel now in vogue would also appear to be financially the most profitable, from the point of view both of make-up of subject matter and of general presentation. A "story" is photographed and put together with little attempt to produce a complete whole; the aim is merely to present it in a form suitable for the cinema, editing it so as to reconstitute the sequence of events.

In the case of a football game, for instance, there might be first a general view of the stadium, followed by shots closer to the field; then, by shots of the crowd's reactions, a shot of the final goal, celebration of the winning team, etc.

Usually this condensed type of presentation, avoiding discussion or expression of opinion about the "story" concerned, also avoids the use of supplementary or explanatory pictures which need not necessarily have been taken on the same occasion. Any attempt at dynamic interpretation or creative treatment of a given story would necessitate a broader approach.

For reasons of economy, newsreels also tend to avoid the use of direct sound recording, except when recording important speeches by public figures. Any interpretation of a newsreel story is always contained in a spoken commentary added after editing. This commentary may frequently take the place of non-existent pictures. The same procedure is followed in preparing the musical accompaniment of a story, or in adding sound effects. In both cases, the same stock items of music or sound are used again and again; agitated music to accompany stories of disasters, storms, fires or floods; funereal music for stories of assassinations, obsequies, etc.

It is therefore evident that both spoken commentary and sound effects may play an important role in the presentation of news through films.

The rota system also influences the style of presentation in many news films. Though newsreel companies derive many advantages from this system, it eventually leads to a marked sameness in news stories so obtained. Nevertheless one must beware of generalizations. While the rota system is often used merely to keep down costs, there are other occasions when it is employed to give each participating firm an opportunity to "cover" some particular event more effectively by concerting the resources of all. Thus, when the Sultan of Morocco visited Paris in October 1950, all the local newsreel companies joined forces to report the visit as fully as possible.

Technical factors also influence the choice and presentation of subjects. We have already seen that the advantages of the rota system are appreciated in official circles where frequently the presence of only one cameraman may be authorized. In other cases, where the rota is not employed, opportunities for cameramen are often limited. This particularly applies to indoor situations, such as government meetings and official conferences, where strong lighting can be used only for brief periods and where it is sometimes difficult to place the camera properly in relation to the subject. When speeches or statements are being recorded, it is often impossible to extract the essential passages, as texts are not always provided in advance. If they were, a preliminary selection could be made and the statement recorded as given.

Official statements of a controversial character,

given before the microphone or camera, raise further problems. Let us suppose that a newsreel wishes to present two different points of view, put forward by members of opposing political parties, and that one speaker is less photogenic than the other. That fact in itself would place him at a disadvantage, even if he were allowed as much time as his adversary. In this connexion, the following statement by a British film technician is of interest:

"We claim that with judicious cutting and an adroit use of camera angles, it is simple to make a fool of anybody. We can distort the emphasis and meaning of Ministers' speeches not only by cutting out statements but by the simple use of long shot, medium shot, and close-up. For any statement said in close-up is given greater significance on the screen than one said in long shot. There is no end to the tricks we can play with this simple device."¹

While various organs of the printed press can adopt a definite stand on political or other issues, taking into account the more or less identical views of their readers, newsreels must bear in mind the mixed make-up of cinema audiences, and confine themselves to some degree of political neutrality. Leading newsreels, therefore, avoid expressing too definite an opinion on the subjects they report, especially if these are political or social problems of the hour. A

¹ From an unsigned front-page article entitled "Beware of the Newsreels" *Tribune*, London, 5 August 1949.

further factor is that the newsreel producer is not the final authority on what shall be seen on the screen. The cinema owner or manager may have views, political or otherwise, opposed to those of the newsreel. Cinema managements often cut from newsreels items and comments which are not acceptable to them, or which might cause a demonstration among their audiences.

Another difficulty confronting newsreel producers arises from the fact that, without the use of a costly organization, they must renounce efforts to present certain subjects of genuine news value because time or distance factors make it impossible to "cover" them for the cinema. This is the case with unexpected events which occur too far from the base of the nearest cameraman for coverage to be obtained. It may even happen that stories of undoubted importance, which may be scheduled in advance, are yet not filmed because the distances involved have proved too difficult to deal with. Again, weather or lighting conditions may be unfavourable.

In general, it may be said that most newsreel stories now shown originate in the same places: capitals, big cities, centres of social life, etc. Often these centres also serve as headquarters for the cameramen permanently employed by the newsreel firms. A further limitation arises from the fact that many political, economic, social or cultural events, although newsworthy, lack picture value, and are therefore difficult to put on the screen.

3. Political and social implications

Unlike most feature films, newsreels deal with real events. They display an external likeness of reality which is, in itself, convincing. Hence the great potential danger of newsreels if they should by any means falsify facts. The quality of conviction which is conveyed by visual and auditory means of communication may then exert an undesirable influence on the spectator.

On occasion, the news value of a subject may be modified by delay in presentation.¹ The voluntary delay or suppression of certain news items also suggests that film reportage does not always observe wholly objective criteria. Because of the part they play, newsreels may sometimes become a tool of politics. In this respect, the origin of film materials is a question of great importance.

The general orientation of a newsreel series may

vary according to the relations between two countries, although international exchanges of film material make it difficult for the uninitiated spectator to determine the opinion of a given newsreel. This difference in orientation may occur, for example, when one newsreel-producing country has recognized a new State or Government, while another country has not. Recent examples have been provided by the creation of the State of Israel and the constitution of a new Government in China.

In all cases, the commentary is of supreme importance, even when it is restricted to a mere explanation of the events shown on the screen. Frequently a commentary must substitute for missing pictures, or impart substance to pictures which tell no story of their own because the subject lacks picture value. Thus, a ministerial crisis usually provides only shots of ministers leaving government buildings and getting into their cars. The commentary then becomes the most important feature.

This raises a further question—the social responsi-

¹ A noteworthy example was an incident which occurred in the United States in 1937. A strike at the Republic Steel plant was fully covered by almost all the newsreel companies, but, at the request of a Senate Committee, the film material was not released for distribution until several months later.

bility of those engaged in news film production. Apart from possibilities of distortion or trick-photography, no one could assert that newsreels always give an accurate picture of facts. To say that the camera cannot lie is therefore only a relative truth. Different visual angles may themselves produce differing results. The essence of the cinema's creation, and the technical necessity which governs it, is to produce not a pure reflection but a sharpened impression of reality. Weaker sections are deleted and highlights accentuated. That is the whole object of cutting and of the sound-track. Any judgment based on impressions gained from the largely artificial world presented in films is, therefore, inevitably open to suspicion.

We have seen that newsreel items may be presented in a variety of different ways. To ask how far pictures and commentary correspond to the facts represented in any newsreel story, is to raise the question of social responsibility of persons or groups who influence the aspect and character of newsreels, directly or indirectly. Another important matter is the choice of subjects, even when it is conceded that newsreels are regarded largely as entertainment.

This is a disquieting state of affairs since a spectator often forms his own picture of a country, a famous person or an event, solely from the representation given them in newsreels. Such influence is particularly strong among under-developed peoples who are highly receptive to films—particularly because they are often their only source of information. Consequently, the standard formula which newsreels have followed for several decades tends to leave with many audiences a picture of current affairs that does not always correspond to the facts.

The foregoing observations and analyses are partly based on a detailed study of newsreels issued in various countries and, particularly for a given period, the three months from August to October 1949. Although relatively brief, this three-month period provides a fairly representative sampling of newsreel content.

The tables prepared from this study illustrate certain aspects of newsreels as an information medium. They show which nations most often figure in international news films; and further, what treatment is given in newsreels to certain countries which produce no newsfilms of their own. This latter analysis offers an insight into the criteria which apparently determine the make-up of newsreels.

A study of the attention paid to international news events in newsreels over a given period confirms certain earlier conclusions: the informative value of news films is limited on the one hand by the producers' technical and financial resources, and, on the other, by the standard formula for selection and treatment which has been operative for many years. An analysis of news films also reveals that a large number of subjects have no topical interest whatever,

but are apparently included for their entertainment value alone.

It is interesting to compare these conclusions with those expressed by three qualified observers of different nationalities: Georges Ravon, of the Paris daily, *Figaro*, Newton E. Meltzer, in *Hollywood Quarterly*, California, and G. Clement Cave, in the *Penguin Film Review*, London.

Georges Ravon writes:

"Newsreels, which used to be an additional attraction in the programme, are now served up as a watery 'rehash'."

He adds that he frequently has the impression, when looking at newsreels, that nothing more serious is going on in the world than "fun and games".

Newton E. Meltzer comments:

"The newsreel has many services to render. It can, as it did in the 'thirties', ignore the threatening shadow of a new depression and its reverberations in our domestic economy. Or it may, without necessarily becoming onerous or condescending, highlight the significant developments around us—such symptoms of the difficult transition as the economic readjustment of the veteran, the behaviour and utterances of certain lawmakers in Congress, the experience of former war workers with unemployment insurance, the real role of an occupation soldier, the technique of collective bargaining."¹

And G. Clement Cave declares:

"The news film can show the ordinary man in this country how his counterpart in other lands is meeting the problems of the day. By such interpretation the newsreel would be meeting the obligations it has. In a world where so much is confused and where explanation is necessary there can be little room in a balanced news film for the nonsense of a Texas rodeo or a Miami beach parade. A new set of values must be found."²

We have already emphasized the special impact of moving-pictures in general, and of newsreel pictures in particular. Add to this the fact that, neither during nor after the showing of a newsreel does an audience have any opportunity to discuss what they have just seen. They must allow the various items to react upon their minds, without being able to establish an independent attitude of their own. The French writer Georges Duhamel seems to refer particularly to news films when he observes:

"Audiences are offered pleasures which, like bought caresses, demand of them no more than a nebulous and pliant surrender. These pleasures come one upon another, at a feverish pace, so feverish in fact, that the audience hardly ever has time to understand what is placed before it. Every precaution is taken to avoid boredom; above all, to give no chance to use intelligence, no chance to discuss,

¹ "Are Newsreel News?" *Hollywood Quarterly*, April 1947.

² "Newsreels must Find a New Policy", *Penguin Film Review*, No. 7, London, 1948.

LA CAMERA TÉMOIN DE LA GUERRE ET DE LA PAIX

THE CAMERA RECORDS WAR AND PEACE



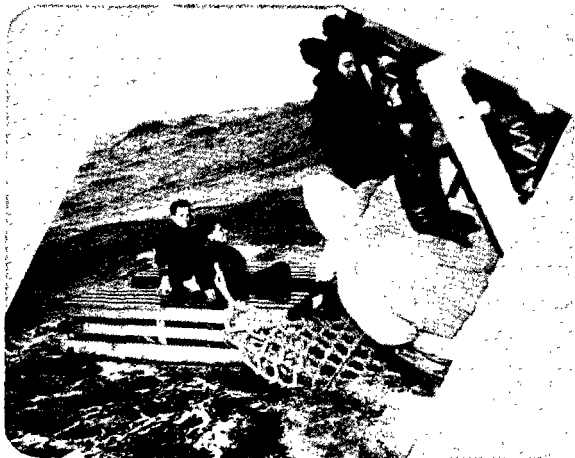
1



2



3



4



5



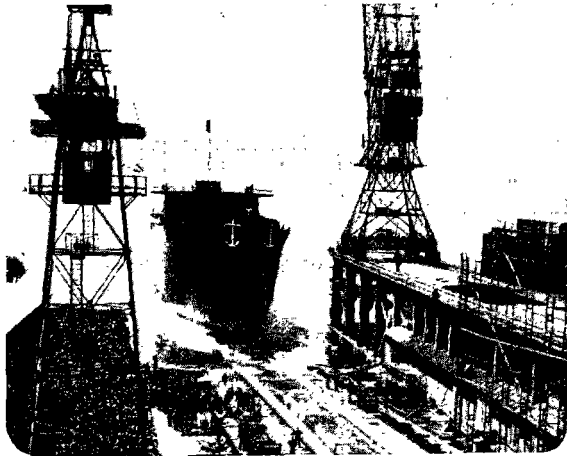
6

1. APRÈS LA MUTINERIE DE LA MARINE ALLEMANDE EN 1918 - DÉFILÉ DANS LES RUES DE BERLIN.
GERMAN NAVY MUTINEERS MARCH THROUGH BERLIN IN 1918.
2. LES « MARINES » AMÉRICAINS ENGAGENT LA BATAILLE DANS UNE ÎLE DU PACIFIQUE, 1943.
U. S. MARINES GO INTO ACTION ON A PACIFIC ISLAND, 1943.
3. UN NAVIRE ALLIÉ EST TORPILLÉ DANS LE PACIFIQUE — VU PAR L'OBJECTIF D'UNE CAMERA JAPONAISE.
AN ALLIED SHIP TORPEDOED IN THE PACIFIC — SEEN THROUGH A JAPANESE CAMERA.
4. DEUX MARINS NAUFRAGÉS DANS LES EAUX GLACÉES DE L'ATLANTIQUE SONT HISSÉS A BORD.
TWO SHIP-WRECKED SEAMEN ARE RESCUED FROM THE ICY NORTH ATLANTIC.
5. LES ALLIÉS LIBÈRENT UN CAMP DE CONCENTRATION EN AUTRICHE, 1945.
ALLIED LIBERATORS ENTER A CONCENTRATION CAMP IN AUSTRIA, 1945.
6. QUAND LE CANON S'EST TU...
AFTER THE FIGHTING DIED DOWN.

PHOTOS : U.S.I.S.

LA CAMERA TÉMOIN DU PROGRÈS

THE CAMERA RECORDS PROGRESS



1



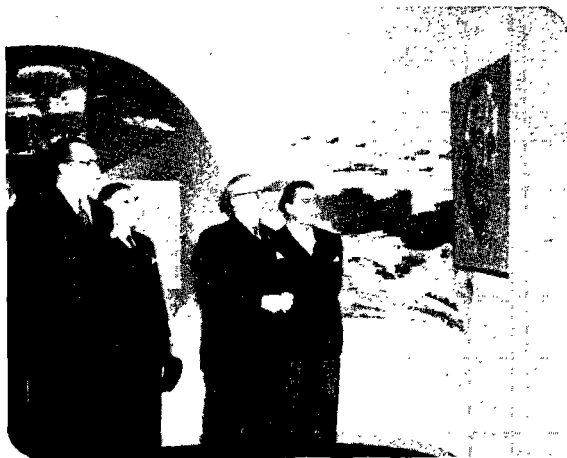
2



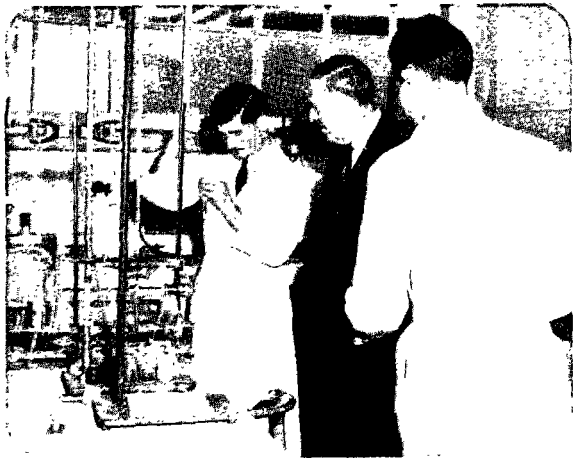
3



4



5



6

1. UN CHANTIER NAVAL DE TRIESTE LANCE LE PREMIER PAQUEBOT D'APRÈS GUERRE.
A TRIESTE SHIPYARD LAUNCHES FIRST POST-WAR LINER.
2. UN BATEAU MÉTÉOROLOGIQUE DES NATIONS UNIES EN ACTION DANS L'ATLANTIQUE.
A U.N. WEATHER-SHIP AT WORK IN THE ATLANTIC.
3. LA TURQUIE MODERNISE SON AGRICULTURE. LE PRÉSIDENT ISMET INONU ESSAIE UN NOUVEAU TRACTEUR.
TURKEY MODERNISES ITS AGRICULTURE. PRESIDENT ISMET INONU TRIES OUT A NEW TRACTOR.
4. NOUVEL ÉQUIPEMENT POUR L'EXPLORATION DES TERRITOIRES DU NORD.
NEW EQUIPMENT TO EXPLORE THE SNOWY WASTES OF NORTHERN CANADA.
5. LES DÉLÉGUÉS DE L'UNESCO VISITENT L'EXPOSITION DES DROITS DE L'HOMME, PARIS 1949.
UNESCO DELEGATES VISIT HUMAN RIGHTS EXHIBITION, PARIS 1949.
6. UN NOUVEAU LABORATOIRE FRANÇAIS PRODUIT LA STREPTOMYCINE.
NEW FRENCH FACTORY PRODUCES STREPTOMYCIN.

LA NAISSANCE D'UNE NATION VUE PAR LA PRESSE FILMÉE

NEWSREELS RECORD THE BIRTH OF A NATION



1



2



3



4



5

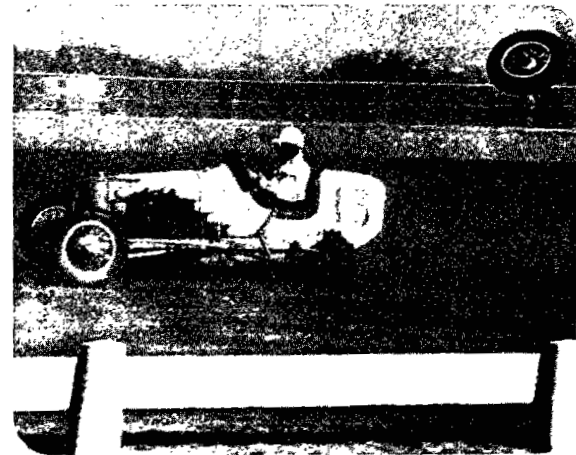
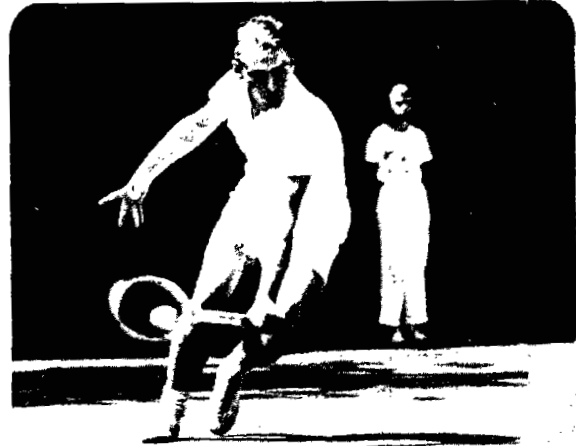


6

1. 1942 - SIR STAFFORD CRIPPS ET LE MAHATMA GANDHI S'ENTRETIENNENT DE L'AVENIR DE L'INDE.
1942 - SIR STAFFORD CRIPPS AND MAHATMA GANDHI DISCUSS INDIA'S FUTURE.
2. LORD ET LADY MOUNTBATTEN ET LE DR. LO CHIU LUEN, AMBASSADEUR DE CHINE EN INDE, ASSISTENT AUX FUNÉRAILLES DE GANDHI.
LORD AND LADY MOUNTBATTEN AND DR. LO CHIU LUEN, CHINESE AMBASSADOR TO INDIA, WATCH GANDHI'S FUNERAL PYRE.
3. L'HISTORIQUE ASSEMBLÉE CONSTITUANTE SE RÉUNIT PENDANT LA NUIT DU 14 AU 15 AOUT 1947.
THE HISTORIC CONSTITUENT ASSEMBLY MEETS DURING THE NIGHT OF 14-15 AUGUST 1947.
4. LE PREMIER MINISTRE DE L'INDE, PANDIT JAWAHARLAL NEHRU, PRÊTE SERMENT DEVANT LORD MOUNTBATTEN.
FIRST PREMIER OF INDIAN REPUBLIC, PANDIT JAWAHARLAL NEHRU, SWORN IN BY LORD MOUNTBATTEN.
5. LE DERNIER BATAILLON BRITANNIQUE S'EN VA.
LAST BRITISH BATTALION DEPARTS.
6. NEHRU, ENTOURÉ DE JOURNALISTES, A SON ARRIVÉE AU PAKISTAN.
NEHRU SURROUNDED BY JOURNALISTS UPON HIS ARRIVAL IN PAKISTAN.

LA CAMERA TÉMOIN DE LA VIE SPORTIVE

THE CAMERA RECORDS SPORTS



1. DEUX GRACIEUSES PLONGEUSES SAISIES AU VOL.
SWAN-DIVERS CAUGHT IN FLIGHT.
2. L'OBJECTIF SUIT CHAQUE MOUVEMENT DE CE JOUEUR DE TENNIS.
THE LENS FOLLOWS EVERY MOVE OF THIS TENNIS PLAYER.
3. LA CAMERA SAISIT CET INSTANT DU FAMEUX CONCOURS « CALGARY STAMPEDE » AU CANADA.
THE CAMERA ON THE SPOT FOR THE FAMOUS "CALGARY STAMPEDE" IN CANADA.
4. INSTANTANÉ D'UN MOMENT ANGOISSANT PENDANT UNE COURSE D'AUTOMOBILES.
SPLIT-SECOND SHOT OF AN EXCITING MISHAP AT A MOTOR-RACE.
5. LE MATCH DE BOXE - UN DES SUJETS D'ACTUALITÉS LES PLUS VIVANTS.
BOXING MATCHES MAKE COLOURFUL NEWSREEL ITEMS.
6. MOMENT CRITIQUE POUR LE GARDIEN DE BUT.
A GOAL-KEEPER "NOSES OUT" A CLOSE SHOT.

to react, to take part in any way whatever. . . ."¹ It is undoubtedly true that the speed with which newsreel items follow one another scarcely gives the spectator time for reflection. Therein lies precisely the tremendous suggestive power of each item. In order to follow the picture, the spectator must so concentrate his attention that all other reactions are thrust into the background. And, even if he has a critical mind, he has no means of comparing or verifying the information presented unless by chance he was an eye-witness of the event itself. It is impossible to verify a presentation at screening time. The film carries its own authority, representing events that have actually happened; all these factors add to the conviction with which newsreels speak. This conviction is further strengthened when several

¹ Georges Duhamel: *Scènes de la vie future*, published by *Mercure de France*, Paris.

companies present the same news event in an identical or similar way, so that the spectator sees the same item repeated at different performances.

Nor has the spectator much opportunity of communicating his views to the newsreel producer. The news film is anonymous; even the writer of commentaries is only rarely known. When a newspaper reader wishes to discuss an article, he keeps the text. After careful study, he may then refute it. But a cinema-goer cannot have a copy of a newsreel at hand; he must rely on his memory in order to make any comment. A *post facto* check by reading over commentaries or reviewing the film at the cutting table is, moreover, generally impossible. Most companies do not grant access to their scripts or record-copies. There is no opportunity of reply to newsreels, as there is in the case of the press, and it is rare indeed for information given in a news film to be contradicted or corrected.

IV. TABLES AND GRAPHICS

1. Tables and lists

The statistical tables and lists presented in the following pages are designed to illustrate those factors which appear to determine the choice and presentation of newsreel subjects.

1. *Ten Years of United States Newsreels*. This table indicates the varying importance given to principal subjects during the period 1940-49. Of particular interest is the changing emphasis through the years of war and peace.

The next four tables show which news items of United States origin appeared in the following European news films during the period 1 August-31 October 1949: 2. *Incom, Italy*; 3. *No-do, Spain*; 4. *Eclair-journal, France*; 5. *Fox Movietone, Swiss edition*.

To help the reader evaluate the lists of items covered by these four newsreels, we here give, for purposes of comparison, the most important U.S. news events occurring between July and October 1949, as recorded by *Keesing's Contemporary Archives*. Events are listed chronologically. (a) President Truman reviews U.S. economic situation; (b) Congress ratifies the Atlantic Pact; (c) U.S. Atomic Energy Commission reports on advances in research for war and peace purposes; (d) Congress approves Military Unification Bill; (e) Alabama and Texas act to suppress racial crimes; (f) State Department reports on relations between U.S. and China; (g) Atlantic Council holds first meeting (Washington); (h) Congress approves extension of European Recovery Programme; (i) President Truman reports evidence of atomic explosion in U.S.S.R.; (j) United Nations: U.S.S.R. vetoes membership applications of seven nations; (k) United Nations: Yugoslavia brings dispute with U.S.S.R. before General Assembly.

6. *Coverage of United Kingdom News in U.S. News Films*. This table shows how five U.S. newsreels (*Universal, News of the Day, Warner-Pathé, Fox-*

Movietone, Paramount) covered news from the United Kingdom during the period January-October 1949.

For purposes of comparison, we cite *Keesing's Contemporary Archives* for their estimate of the most important United Kingdom events during the period. Events are listed chronologically. (a) United Kingdom accords *de facto* recognition to Israel; (b) Parliament debates Palestine issue—Labour minority “revolts” against Foreign Secretary Bevin; (c) Parliament discusses Steel Nationalization Bill and later postpones its operation; (d) Clothes rationing ends; (e) British Commonwealth Premiers meet in London; (f) British Commonwealth Premiers agree that India will remain in Commonwealth as independent Republic; (g) Ten-Power Meeting, in London, establishes Council of Europe; (h) Prime Minister Attlee reports on Chinese Communist attack on British warship *Amethyst*; (i) Parliament confirms Ireland's status as independent Republic; (j) Parliament ratifies the Atlantic Pact; (k) Railway and dock strikes; (l) Arrest of Gerhard Eisler on U.S. extradition demand—he is later freed; (m) Commonwealth Finance Ministers confer in London on dollar scarcity; (n) Chancellor of Exchequer Cripps reports devaluation of the pound; (o) Winston Churchill speaks on Conservative policy; (p) Prime Minister Attlee replies to Churchill, cites Labour policy; (q) Parliament debates problem of Germany.

7. *Tunisia in Actualités françaises*. This table shows the frequency with which Tunisia figures in a major French newsreel. The period under study was 1948.

8. *Items issued by French and U.S. Newsreels in Austria*. Items are classified according to countries of origin. Countries most frequently dealt with were Austria, France, Germany, Italy, United Kingdom, United States.

1. Ten years of United States newsreels 1940-1949.

This table of newsreel subjects gives the average percentage for space devoted to each category in United States newsreels. It has been drawn up with reference to the following news films: *Fox Movietone News*, *News of the Day*, *Paramount News*, *Pathé News* (changed to *Warner-Pathé News* since 15 August 1947) and *Universal News*.

	1940	1941	1942	1943	1944	1945	1946	1947	1948	1949
DOMESTIC NEWS	%	%	%	%	%	%	%	%	%	%
Flying	.8	.9	.1	.2	.4	1.4	3.2	1.8	1.7	1.2
Disasters, fires, etc.	3.1	2.6	2.3	1.4	1.7	1.9	3.0	4.0	2.1	3.8
Agriculture	.4	.2	.6	.7	.2	.2	.5	.4	.4	.6
Fashions, styles	1.6	1.5	.9	.5	1.0	.9	1.5	1.2	2.3	2.0
Government news	4.5	5.8	8.6	7.8	2.7	11.7	8.4	8.2	6.2	12.0
Health	.4	.2	.1	.6	.9	.1	.6	.4	—	1.1
Scientific and industrial progress	1.1	.9	.2	1.2	.5	1.2	1.2	.6	1.0	1.3
Labour	.1	1.5	.3	.7	.3	.8	2.4	1.3	1.0	.5
National defence (including war news 1941-45)	13.7	24.7	23.3	22.2	13.3	3.4	7.1	4.3	4.5	6.6
Political news	7.3	.1	.1	.3	5.0	.1	.6	.3	6.1	1.1
Religious news	.6	.7	.4	1.0	1.5	.8	2.3	.8	1.0	1.1
Sport	25.0	26.2	15.3	8.6	9.1	9.4	18.3	26.2	23.1	22.5
Meteorology	1.1	.4	.4	.2	.6	.3	.5	.9	.5	.3
Miscellaneous	15.9	12.9	15.1	8.9	9.2	20.3	17.2	18.1	18.2	22.1
FOREIGN NEWS (including war news 1940-45)	6.8	4.2	2.9	2.1	1.4	23.7	29.7	29.3	30.3	22.2
WAR IN EUROPE	18.6	15.8	15.0	28.9	37.7	9.7	—	—	—	—
WAR IN THE PACIFIC	—	1.4	14.4	14.7	14.5	14.1	—	—	—	—
UNITED NATIONS	—	—	—	—	—	—	3.5	2.2	1.6	1.6
	100	100	100	100	100	100	100	100	100	100
TOTAL NUMBER OF SEQUENCES	4,947	4,948	4,454	3,810	3,491	3,133	3,559	3,484	3,541	3,625

2. Incom newsreel, Italy

Following is a list of items about the United States included in this newsreel during the three months 3 August-23 October 1949. These comprised 12 per cent of all items presented.

POLITICS

Signing of the Atlantic Pact at Washington.
General Marshall's statement to the Foreign Affairs Committee.
President Truman's speech in Washington.

DISASTERS

Hurricane at Palm Beach.
Fire at San Francisco.

FLYING

Cleveland airport.
Helicopter display in California.
New-model helicopter.

SPORT

Outboard motor-boats at Detroit.
Rugby football in California.
Water sports at Minneapolis.

MISCELLANEOUS

Arrival of *Ile de France* at New York.
A ship that doesn't pitch.
Hollywood fashions for women.
Fancy-dress festival at Niagara Falls.
Under-water wedding.

3. No-Do newsreel, Spain

Following is a list of items about the United States included in this newsreel during the three months 1 August-31 October 1949. These comprised 25 per cent of all items presented.

POLITICS

President of the Philippines in Washington.
United States learns of the existence of the Soviet atomic bomb.

MILITARY QUESTIONS

Manœuvres by a parachute division.
New V-bomb tests.
New planes of the U.S. Army Air Force.
Helicopter manœuvres.
Army manœuvres.
New U.S. bombers.

SCIENCE AND TECHNICAL PROGRESS

Experiment at Princeton University.
New bridge at Tacoma.
Transport of a four-storey house.
New ship-loading process.
The U.S. Health Service in action.

SPORT

Swimmers at Los Angeles.

Davis Cup.

Swimming championships.
Niagara boatmen.
Racing in New York.
Women's wrestling match.
Wood-cutting contest.
Swimming fête at Lou Costello Foundation.

SOCIAL QUESTIONS

Strike in the steel industry.

TRADITIONAL CEREMONIES

American Legion procession.
Centenary at Minneapolis.

MISCELLANEOUS

Dog-football.
A ship that doesn't pitch.
New York presents a tramcar to Vienna.
Tallest man in the world.

4. Éclair-journal, France

Following is a list of items about the United States included in this newsreel during the three months 3 August to 31 October 1949. These comprised 10 per cent of all items presented.

POLITICS

Three U.S. Chiefs-of-Staff leave New York by plane.
U.S. learns of existence of Soviet atomic bomb.
U.S. security precautions in connection with atomic bomb.

DISASTERS

Hurricane damage in Florida.

MILITARY QUESTIONS

U.S. air and sea manœuvres.

SCIENCE AND TECHNICAL PROGRESS

New ship-loading process.
New bridge at Tacoma.

SOCIAL QUESTIONS

Strike in the steel industry.

MISCELLANEOUS

Ile de France arrives in New York.
American divers.

5. Fox Movietone, Swiss edition

Fox Movietone publishes an issue weekly in Switzerland. Listed below are items about the United States included in that newsreel during the three months 3 August-28 October 1949. These comprised 11 per cent of all items presented.

POLITICS

Truman signs Atlantic Pact.
United Nations Assembly.
Pandit Nehru visits Washington.

DISASTERS

Hurricane in Florida.

MILITARY QUESTIONS

Helicopter manœuvres.
New stratosphere projectiles.
Parachute manœuvres.
Marine artillery in action.

SPORT

Summer skiing in the United States.
Swimming in California.
Davis Cup final.

SCIENCE AND TECHNICAL PROGRESS

Plane-landings.
Iron lungs.
A ship that doesn't pitch.

MISCELLANEOUS

Rodeo in prison.
Frog-racing in Massachusetts.
Beauty competition.
Texas rodeo.
Election of Miss America.
Election of Mrs. America.
Fashion.
Rodeo in Madison Square Gardens.

6. Coverage of United Kingdom news in United States newsreels

This table analyses items about the United Kingdom which were included in United States newsreels during the 10-month period 1 January-31 October 1949. These comprise between five and six per cent of all items presented. Among the 67 items listed here, the importance of "celebrities" in newsreels is indicated as follows: items dealing with the Royal Family, 14; with Winston Churchill, 5; with Ernest Bevin, 2; with Clement Attlee, 1; a total of 22 (or 33 per cent of all items about the U.K.)

	<i>Universal</i>	<i>News of the Day</i>	<i>Warner Pathé</i>	<i>Movistone</i>	<i>Paramount</i>
The King's Birthday	1	—	1	—	1
The King and Queen in the Channel Islands	1	1	—	—	—
The King resumes his duties	1	—	1	1	1
Queen Mary's birthday	1	—	—	—	—
Prince Charles	1	1	1	1	1
The King greets the Commonwealth Prime Ministers	1	—	1	1	—
Princess Elizabeth	—	1	—	—	—
Elizabeth and Philip in Wales	—	1	—	—	—
Princess Elizabeth's horse wins	—	—	—	1	—
Princess Margaret in Italy	—	1	2	1	—
Princess Margaret	—	—	—	—	1
Lord Harewood's wedding	1	1	1	2	1
Lord Milford Haven and his fiancée	1	—	—	—	—
Lord Milford Haven in the United States	—	—	1	—	—
Speech by Churchill	—	—	1	—	—
Churchill.	—	2	4	1	1
Churchill on the Riviera	—	1	1	1	—
Churchill visits the United States	1	1	1	1	1
Churchill and the atomic bomb.	1	1	1	1	1
Sarah Churchill marries in the United States.	—	—	1	—	—
Attlee in Berlin	1	—	—	—	—
Bevin and Cripps leave for the United States.	1	—	—	1	—
Bevin on his return journey	—	—	1	—	—
J. Arthur Rank visits the United States.	1	—	—	—	—
British workmen in the United States	—	—	1	—	—
Defence measures at Hong Kong	1	1	1	—	1
Chinese communist attack on British warship.	1	1	—	—	—
Operation "Bulldog"	—	1	—	1	—
Defence manoeuvres	—	—	—	1	—
The Royal Navy in training	—	1	1	—	—
An "Armada" offshore.	—	1	1	1	1
A bomb close to a hospital.	—	—	—	1	—
Giant bomb	—	1	—	1	—
End of clothes rationing	1	—	—	—	—
London lights up again	—	—	1	1	—
Fascism in England	1	1	—	1	—

	Universal	News of the Day	Warner Pathé	Movietone	Paramount
Dock strike	—	1	1	—	1
130-ton airplane trial	1	1	—	1	—
Eisler freed	—	—	—	1	—
United States returns "Magna Charta"	—	—	—	—	1
Anglo-Israeli armistice negotiations	—	—	—	—	1
Association football	2	—	1	1	—
Tennis at Wimbledon	2	1	—	3	1
Horse-racing.	1	—	—	—	—
Racing at Ascot	1	1	—	1	—
The Derby	1	1	1	1	—
Motor-cycle racing	1	1	1	1	—
Waiters' race.	1	—	—	—	—
A young Yorkshireman tries to swim the Channel	—	—	—	—	1
A young American tries to swim the Channel.	—	1	—	2	—
Seal succeeds.	—	—	1	—	—
Riot in London	1	1	1	—	—
Bus trials	1	—	—	—	—
Factory explosion.	1	—	—	—	—
Mounted police	1	—	—	—	—
Shipwreck in the Channel	1	1	—	1	—
Anniversary of the Viking invasion	1	1	—	1	1
Quads' christening	—	1	—	—	—
Quads in Wales	—	1	—	1	—
Arts Ball in London	—	1	—	—	—
Coastal storms	—	1	—	—	—
The <i>Queen Mary</i>	—	—	1	—	—
Film star awards	—	—	1	—	—
Exhibition of children's art.	—	—	1	—	—
Children's dog-show	—	—	—	—	1
Tyrone Power and his wife in London	—	—	—	1	—
The U.S. Secretary of the Treasury in London	—	—	—	1	—

7. Tunisia in Actualités françaises

The following table shows, by items, the relatively large number of times that Tunisia figures in a major French newsreel. *Actualités françaises* maintain a cameraman permanently at Tunis, the capital. All stories listed were obtained in the city of Tunis or within a 100-mile radius of it.

Moulded celebration.	Aid Es Seghir festivities.
"Grand Prix" won by the horse Louxor.	Malaria control: a Piper Cub plane scatters DDT powder over lake.
A tank transformed into an agricultural tractor.	Micheline Ostermeyer returns from the Olympic Games.
Junior cycle race: <i>Premier pas Dunlop</i> .	Funeral of H.H. Moncef Bey.
Large-scale manœuvres at Cape Bon.	Cyclists' Grand Prix at Bône.
Air-borne tourists.	Vine harvest in Tunisia.
Football semi-final in North Africa.	Departure of pilgrims for Mecca.
Zaouia celebrations.	M. Mons visits Northern Tunisia.
Ceremony at Gammarth National Cemetery.	Large-scale army manœuvres.
May Day celebrations in Tunis.	Armistice Day.
Great Moslem annual festival.	Gala in aid of United Nations Appeal for Children.
Vocational training centre: what it means.	Fiftieth anniversary of death of Dr. Charles Nicolle.
Bats and migratory birds.	Dedication of a new church.
14th July celebrations.	

8. Items issued in Austria by a U.S. newsreel (Motion Picture Export Association) and a French newsreel (Actualités françaises)

The following table classifies items according to the countries to which they relate. It thus indicates the relative amount of information about these countries which the Austrian public obtained through the two newsreels concerned:

	<i>Motion Picture Export Association, Nos. 3-45</i>	<i>Actualités françaises Nos. 2-44</i>		<i>Motion Picture Export Association, Nos. 3-45</i>	<i>Actualités françaises Nos. 2-44</i>
Algeria . . .	1	3	Japan . . .	5	1
Australia . .	9	—	Mexico . . .	2	—
Austria . . .	43	208	Netherlands . .	9	1
Belgium . . .	43	4	Norway . . .	1	—
Canada . . .	10	1	Oceania (excluding Australia) . .	3	—
China . . .	8	9	Poland . . .	—	1
Denmark . . .	3	3	Portugal . . .	1	—
Egypt . . .	3	2	Saar . . .	—	7
France . . .	141	120	Spain . . .	—	2
Germany . . .	18	49	Switzerland . .	11	1
Greece . . .	13	2	Tunisia . . .	—	1
Iceland . . .	4	1	United Kingdom .	62	13
India . . .	4	3	United States .	170	34
Israel . . .	11	1	U.S.S.R. . . .	3	—
Italy . . .	43	2			

Graphiques

Graphics

The graphics appearing on the following pages show:

1. The content of five newsreels in different countries and the relative stress placed on such principal subjects as sport, fashion, economic and technical progress, culture, military affairs, etc.
2. The relationship between foreign and domestic coverage in the four French newsreels, by a comparison of the number of items of the footage devoted to events at home and to events abroad.
3. How four newsreels in another country—Austria—differ in the number of items, both domestic and foreign, devoted to principal news topics.
4. How newsreel coverage in the U.S.A. over the period 1940-49 responded to the critical developments of that decade.
5. To what extent items concerning countries other than the U.S.A. figure in a daily newsreel supplied by *Telenews* to U.S.A television stations.

ANALYSE DES SUJETS DE CINQ JOURNAUX FILMÉS

SUJETS
SUBJECTS

 = 1 SUJET
1 SUBJECT



SPORT



VIE MONDAINE
MODE

FASHIONS



ÉVÉNEMENTS
SENSATIONNELS
SENSATIONAL
EVENTS



CATASTROPHES



FOLKLORE
TRADITION



QUESTIONS
SOCIALES
SOCIAL
PROBLEMS



QUESTIONS
ÉCONOMIQUES
ECONOMIC
QUESTIONS

S. F. NEWS
SUEDE
SWEDEN

N° 1423-1439 (20.8-12.12.49)

17 ÉDITIONS

17 ISSUES

    24
               

 7
  
  

4
   

11
           



FOX
MOVIETONE

EN SUISSE
IN SWITZERLAND

N° 287-199 (5.8-28.10.49)

13 ÉDITIONS

13 ISSUES

  52
                               

21
  
              

7
     

10
       

11
           



4
   

CINÉ-JOURNAL
SUISSE
SWITZERLAND

N° 395-409 (26.8-3.12.49)

15 ÉDITIONS

15 ISSUES

 13
          

2
 



4
   

5
     

7
       

WIR SIND DABEI
ZONE SOVIÉTIQUE D'AUTRICHE
SOVIET ZONE IN AUSTRIA

N° 6-12 (8.4-7.10.49)

14 ÉDITIONS
BI-MENSUELLES
14 FORTNIGHTLY ISSUES

  14
       



2
 

3
   

6
     

18
              

URUGUAY AL DIA
URUGUAY

N° 53-62 (AUG.-OCT. 49)

10 ÉDITIONS

10 ISSUES

  11
       



2
 



7
       

EDUCATION JEUNESSE YOUTH	SCIENCE PROGRES TECHNIQUE TECHNICAL PROGRESS	ARTS CULTURE	RELIGION	POLITIQUE INTERIEURE HOME POLICY	POLITIQUE EXTERIEURE FOREIGN POLICY	QUESTIONS MILITAIRES MILITARY MATTERS	PERSONNALITES CONNUES FAMOUS PEOPLE	NATIONS UNIES UNITED NATIONS	DIVERS MISCELLANEOUS
5	9	7				6	4	2	9
	14		4	3	10	24	16	4	14
	7	13	2			3	5	2	4
2		14		14	8				20
	11			2	2		2		21

SUJETS NATIONAUX ET ÉTRANGERS

ANALYSE COMPARATIVE DES QUATRE JOURNAUX FILMÉS FRANÇAIS

SUJETS - SUBJECTS

SOCIÉTÉ I - COMPANY I

SOCIÉTÉ II - COMPANY II

SPORTS



16 474,4

7 134,9

4 75,3

POLITIQUE INTÉRIEURE
HOME POLICY

2 59,3

10 185,7

POLITIQUE EXTÉRIEURE
FOREIGN POLICY

4 149,1

5 86,0

MODE - VIE MONDAINE
FASHIONS

5 77,6

1 15,9

ÉVÉNEMENTS SENSATIONNELS
SENSATIONAL EVENTS

2 37,8

2 28,4

FOLKLORE - TRADITION



4 98,3

3 74,8

QUESTIONS MILITAIRES
MILITARY QUESTIONS

9 239,9

10 204,9

SCIENCE ET PROGRÈS TECHNIQUES
SCIENCE AND TECHNICAL PROGRESS

3 40,7

4 67,7

QUESTIONS SOCIALES
SOCIAL PROBLEMSQUESTIONS ÉCONOMIQUES
ECONOMIC QUESTIONS

EDUCATION



2 58,1

ART - CULTURE



1 17,2

2 31,0

RELIGION



3 59,5

5 129,5

CATASTROPHES



3 56,7

DIVERS
MISCELLANEOUS

11 262,9

10 194,8

3 41,7

3 68,1

10 191,3

7 165,0

3 57,2

6 59,8

3 97,3

1 35,0

1 19,1

3 65,7

7 192,1

9 90,5

3 53,4

1 14,7

2 30,7

1 13,6

1 13,6

1 13,6

1 13,6

3 127,1

1 9,1

3 61,3

2 35,3

3 68,2

3 60,0

5 211,4

6 69,9

TOTAL SUJETS FRANÇAIS-TOTAL FRENCH SUBJECTS

: 58

TOTAL SUJETS ÉTRANGERS-TOTAL FOREIGN SUBJECTS

: 49

MÉTRAGE TOTAL - TOTAL LENGTH

: 2.399,70

: 52

: 55

: 2.295,30

NATIONAL AND INTERNATIONAL NEWS

COMPARATIVE ANALYSIS OF THE FOUR FRENCH NEWSREELS

SOCIÉTÉ III - COMPANY III

18	420	—	
13	266	—	
5	96,0	—	
3	41,0	—	
2	66,0	—	
13	244,0	—	
5	133,0	—	
2	39,0	—	
2	49,0	—	
1	10,0	—	
2	28,0	—	
2	25,0	—	
1	10,0	—	
5	99,0	—	
5	85,0	—	
5	96,0	—	
4	68,0	—	
2	30,9	—	
2	43,0	—	
3	52,0	—	
2	35,0	—	
5	94,0	—	
2	85,0	—	
6	115,0	—	
1	20,0	—	
4	86,0	—	

: 54

: 62

2.325,90

SOCIÉTÉ IV - COMPANY IV

10	440,0	—	
4	79,8	—	
7	116,1	—	
12	144,8	—	
9	132,8	—	
6	163,9	—	
1	20,2	—	
2	44,8	—	
2	25,9	—	
5	124,5	—	
1	14,9	—	
4	93,1	—	
3	47,8	—	
5	108,3	—	
1	11,5	—	
5	82,7	—	
2	23,6	—	
6	149,0	—	
5	86,0	—	
1	11,4	—	
3	96,3	—	
3	38,5	—	
7	118,1	—	
2	39,7	—	

: 83

: 29

2.213,70



SUJETS FRANÇAIS

FRENCH SUBJECTS

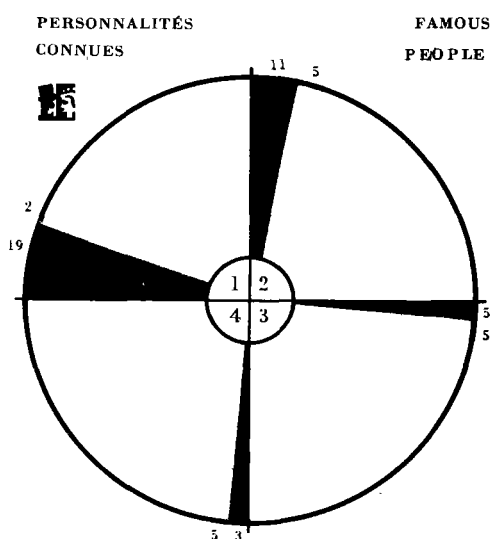
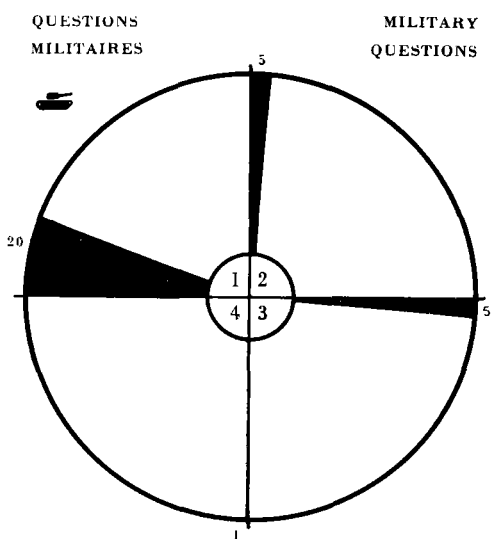
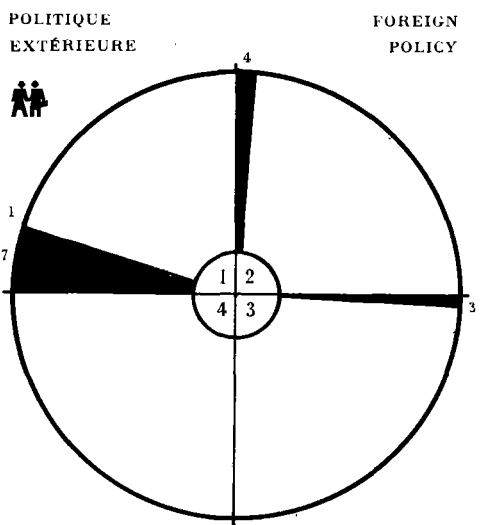
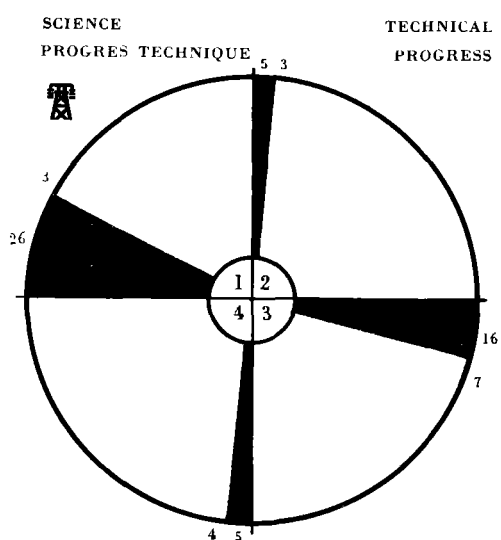
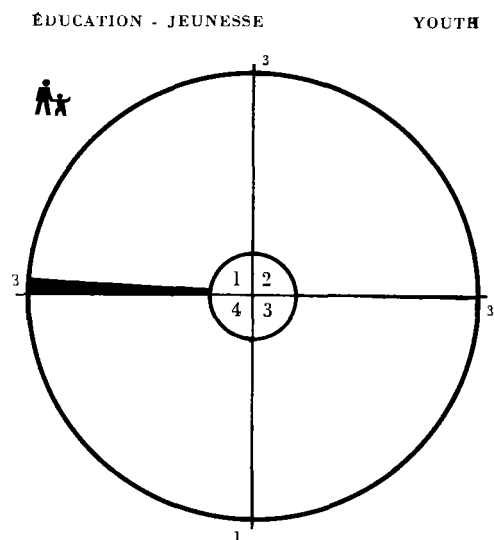
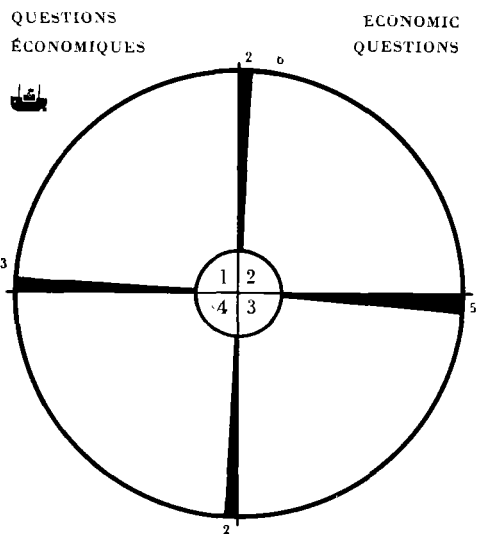
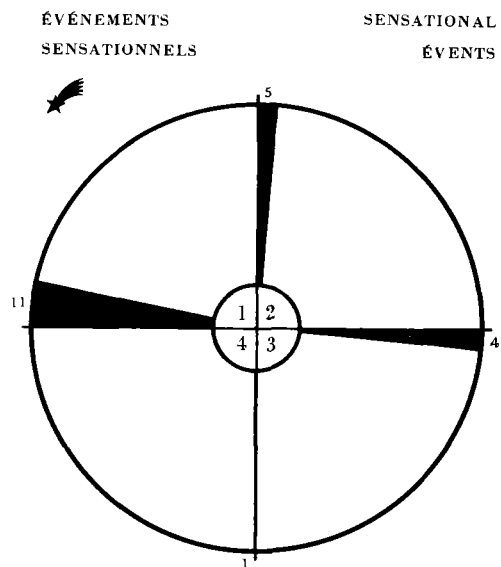
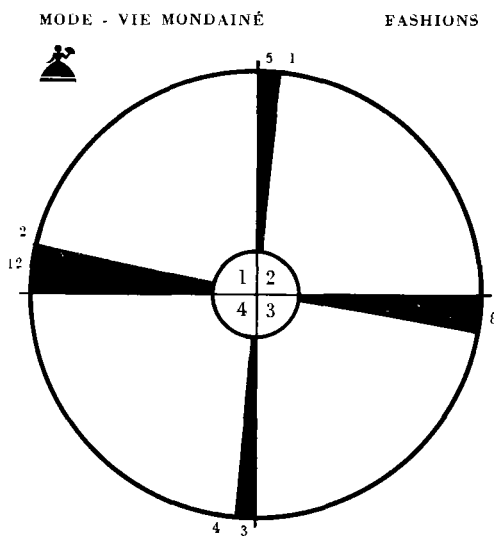
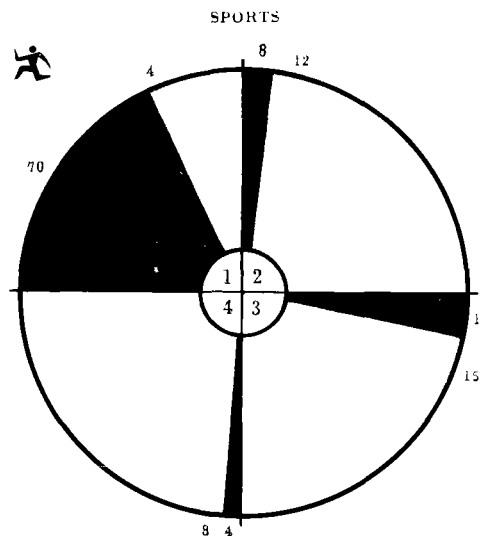
SUJETS ÉTRANGERS

FOREIGN SUBJECTS

POUR TROIS MOIS

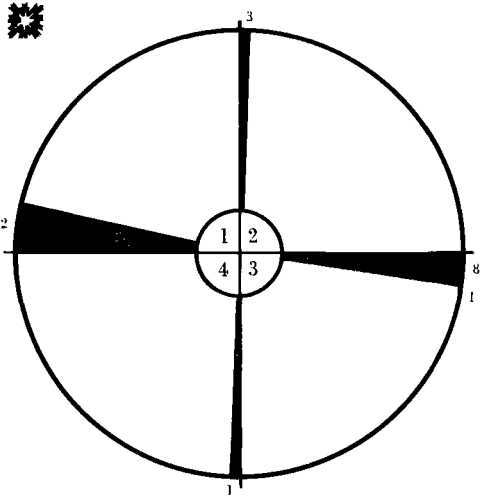
FOR THREE MONTHS

ANALYSE DES SUJETS DANS QUATRE JOURNAUX FILMÉS PARUS EN AUTRICHE

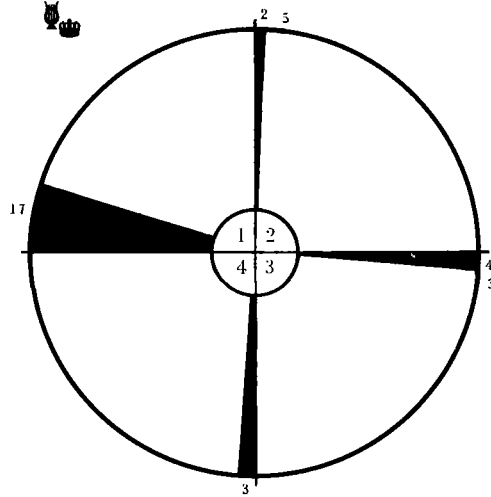


SUBJECT BREAK-DOWN FOR FOUR NEWSREELS IN AUSTRIA

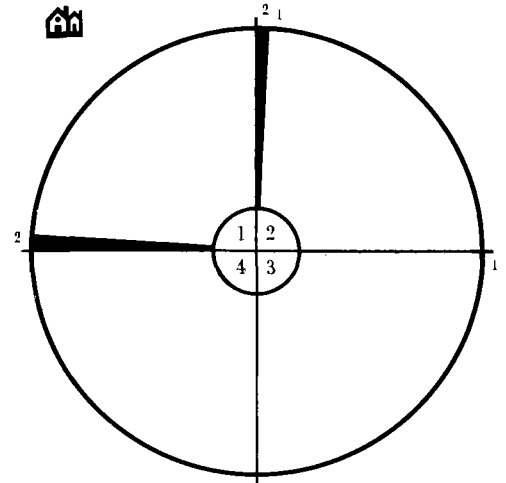
CATASTROPHES



FOLKLORE - TRADITION

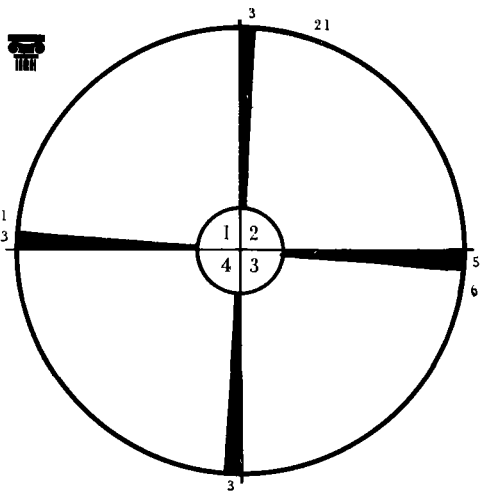


QUESTIONS
SOCIALES

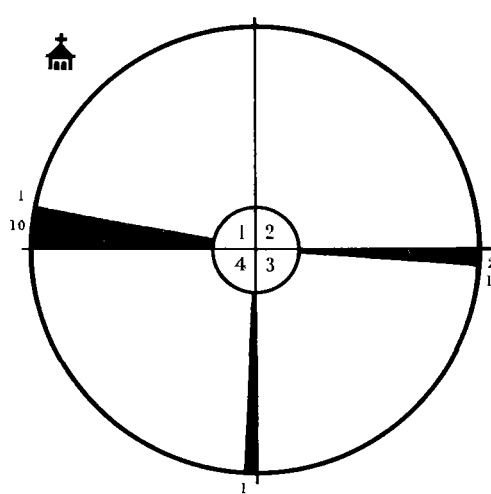


SOCIAL
PROBLEMS

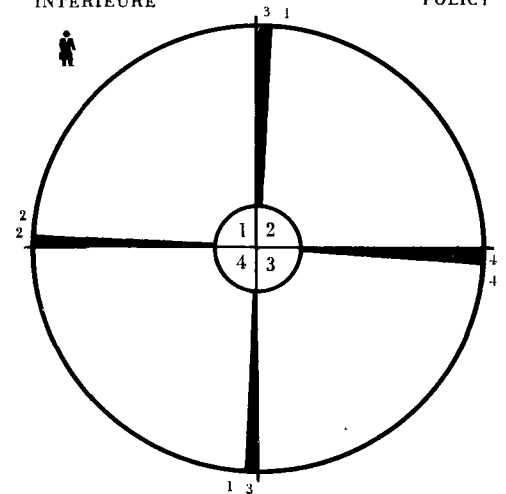
ARTS - CULTURE



RELIGION

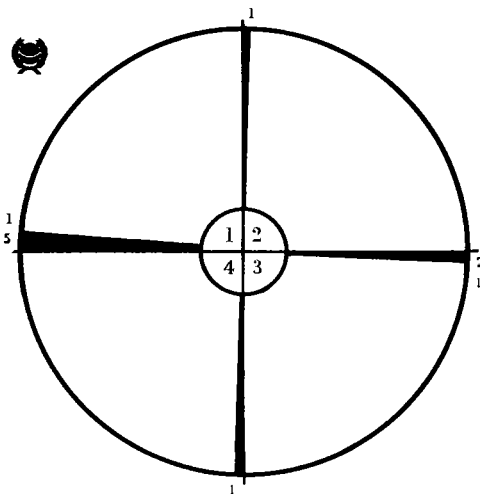


POLITIQUE
INTÉRIEURE



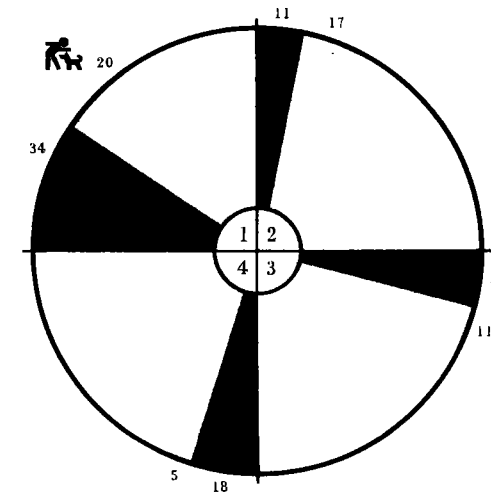
HOME
POLICY

NATIONS UNIES



UNITED NATIONS

DIVERS



MISCELLANEOUS

ÉDITIONS ANALYSÉES
ISSUES ANALYSED

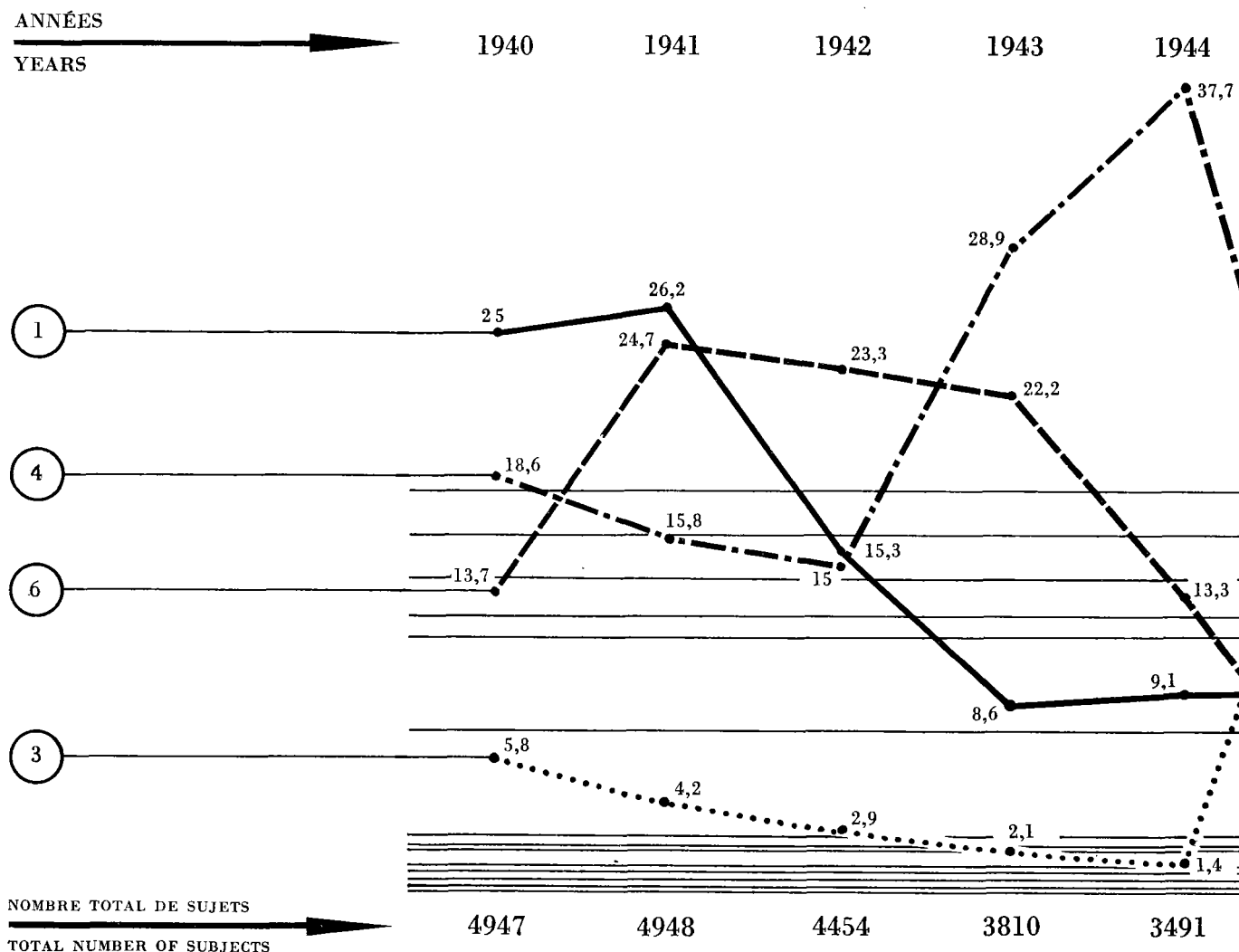
- 1 U.S.A. (N° 31-52). 22 ÉDITIONS
" MOTION PICTURE EXPORT ASSOCIATION "
- 2 G.-B. - U.S.A. (N° 216-227). 12 ÉDITIONS
" WELT IM FILM "
- 3 FRANCE (N° 30-44). 15 ÉDITIONS
" ACTUALITÉS FRANÇAISES "
- 4 AUTRICHE (N 1-7). 7 ÉDITIONS
" WOCHENSCHAU-AUSTRIA "

 SUJETS NATIONAUX
NATIONAL SUBJECTS

 SUJETS ÉTRANGERS
FOREIGN SUBJECTS

SUJETS DES ACTUALITÉS AMÉRICAINES

1940-1949



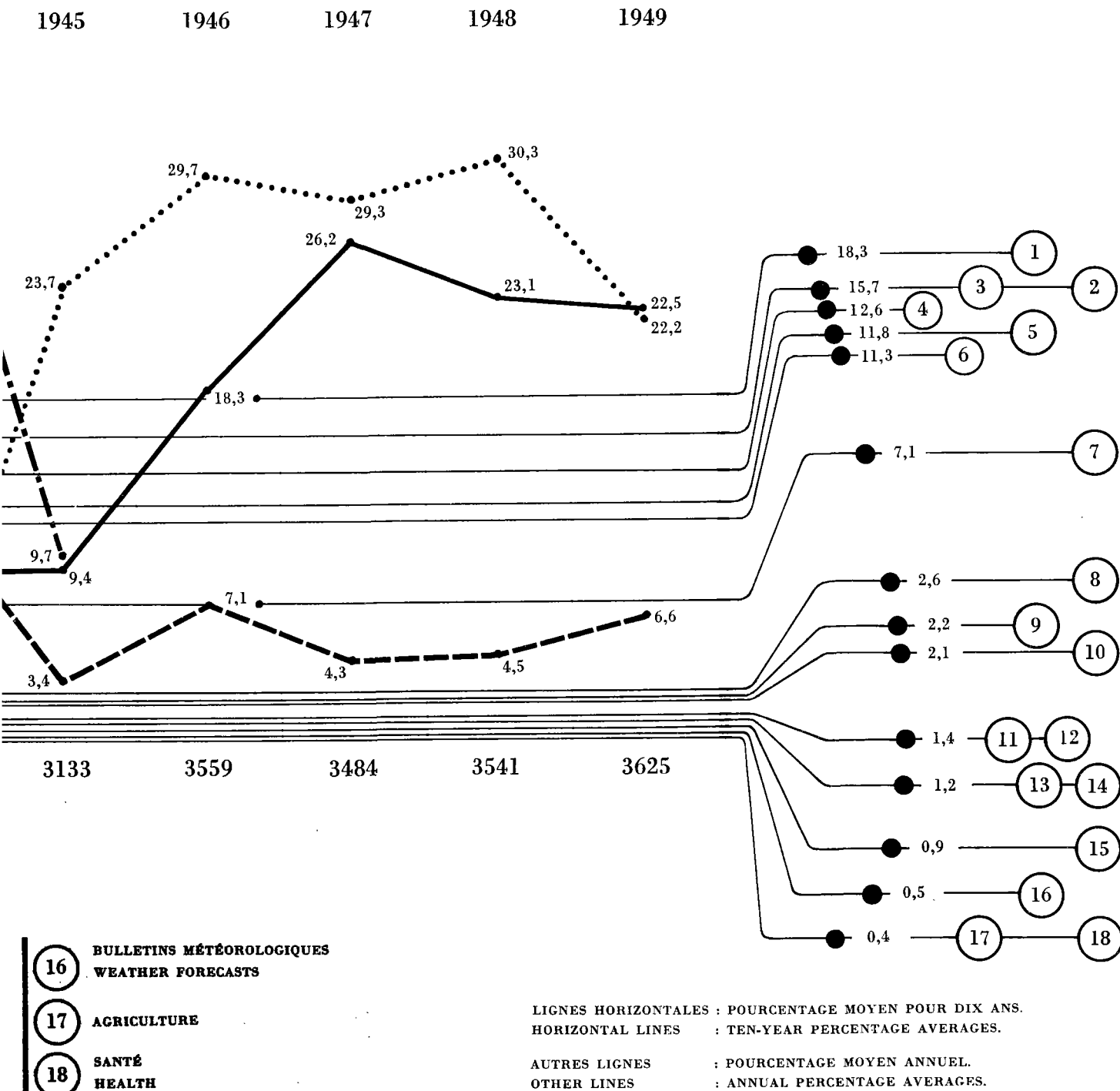
- 1 SPORT
- 2 DIVERS
MISCELLANEOUS
- 3 NOUVELLES DE L'ÉTRANGER
FOREIGN NEWS
- 4 LA GUERRE EN EUROPE
WAR IN EUROPE
- 5 LA GUERRE DANS LE PACIFIQUE
WAR IN THE PACIFIC

- 6 DÉFENSE NATIONALE
NATIONAL DEFENCE
- 7 INFORMATIONS GOUVERNEMENTALES
GOVERNMENT NEWS
- 8 CATASTROPHES INCENDIES
FIRES
- 9 LES NATIONS UNIES
THE UNITED NATIONS
- 10 NOUVELLES POLITIQUES
POLITICAL NEWS

- 11 INFORMATIONS OUVRIÈRES
LABOUR NEWS
- 12 MODE
FASHIONS
- 13 AVIATION
- 14 NOUVELLES RELIGIEUSES
RELIGIOUS NEWS
- 15 PROGRÈS SCIENTIFIQUE ET INDUSTRIEL
SCIENTIFIC AND INDUSTRIAL PROGRESS

U. S. A. NEWSREEL COVERAGE

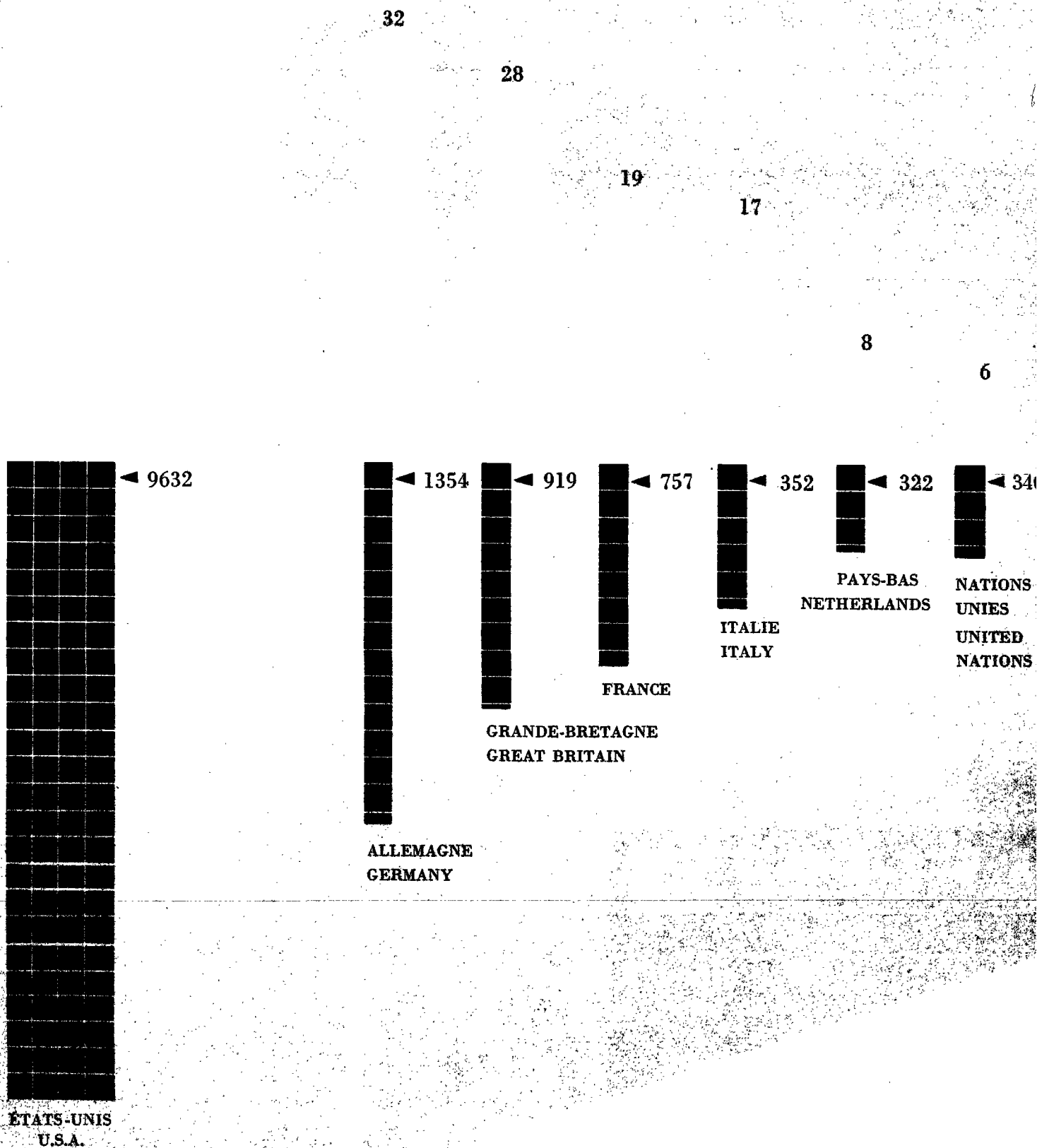
1940-1949



NOTE

LES SUJETS EXAMINÉS SONT CEUX DES CINQ GRANDES COMPAGNIES D'ACTUALITÉS PENDANT UNE PÉRIODE QUI COMPREND LES ANNÉES DE GUERRE.

COVERAGE EXAMINED IS THAT OF THE FIVE MAJOR NEWSREEL COMPANIES DURING PERIOD WHICH INCLUDED WAR YEARS.

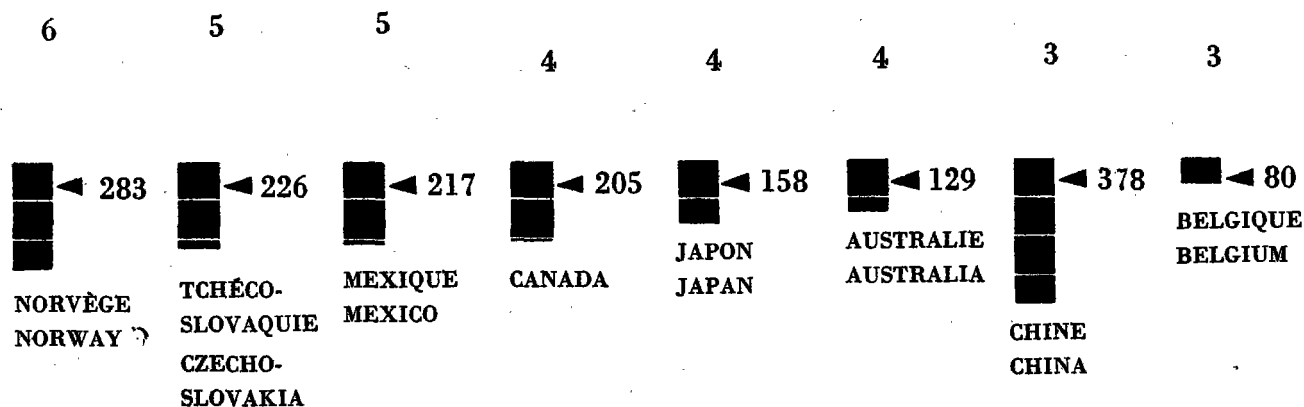


ACTUALITÉS TÉLÉVISÉES

TELEVISED NEWS

ÉDITION QUOTIDIENNE DE « TELENEWS »
DAILY EDITION OF « TELENEWS »

RÉPARTITION GÉOGRAPHIQUE DES SUJETS
GEOGRAPHICAL ORDER OF COVERAGE



100 PIEDS (16 mm)
100 FEET (16 mm)

SUJET
SUBJECT

AUTRES PAYS EXAMINÉS : MOINS DE 3 SUJETS.
OTHER COUNTRIES EXAMINED: LESS THAN 3 SUBJECTS

V. STUDY OF NEWS FILMS IN FIVE SAMPLE COUNTRIES

Following are detailed studies of the production, distribution, exhibition and structure of newsreel films in five countries. These five countries have been chosen because they provide typical national situations regarding the production of news films, and because they are situated in the five continents of Europe, South America, Africa, Asia and North America. This more detailed analysis supplements the general survey given in previous chapters.

The five countries under review are:

1. France: a country which pioneered in newsreels

and is a leading producer, but which now finds it necessary to aid production by subsidy.

2. Uruguay: a small country in which newsreel firms are essentially interested in commercial profit.
3. Egypt: a country in which newsreels are produced with government support.
4. India: a country where the State itself produces a national news film.
5. U.S.A.: a country in which newsreel production is highly developed, and whose producing companies have acquired a dominant position in the world market.

I. France

GENERAL

Number of cinema	.	.	.	.	5,300
Number of seats	.	.	.	.	2,650,000
Total annual attendance (1950).	.	.	.	.	370,000,000

PRODUCTION

There are five newsreels produced in France. Four of them are controlled by French companies, and one by the subsidiary of an American company.

French Companies

1. Private enterprise

Pathé-journal, produced by a division of Pathé cinéma, a company prominent in the production, distribution and exhibition of films in France, the French Union and Belgium. *Pathé-journal*, established in 1907 by Charles Pathé, is the oldest newsreel in the world. Before World War I it was distributed universally. *Pathé News* (United Kingdom) and *Warner Pathé*

News (United States) are two of its former subsidiary companies which have become independent.

Gaumont-Actualités, produced by a joint stock company whose shares are held by Agence Havas and by the Société nouvelle des établissements Gaumont, which occupies a leading place in the French film industry (production, distribution, exhibition). This newsreel, founded in 1908, was a worldwide enterprise before 1914. *Gaumont-British News* is a former subsidiary now become independent.

Eclair-journal is produced by an independent company.

2. Joint enterprise (with State participation)

Les Actualités françaises, produced by a company in which the State holds 50 per cent of the shares, is the successor to a Franco-German company founded during the occupation by German firms established in France, and by the Vichy Government.

The new company has taken up the rights of the former one and, until 1946, benefited from its monopoly.

In principle this company is independent and operates commercially. But it nevertheless benefits from State assistance which takes the form of orders for a certain number of copies destined for overseas propaganda purposes. It has also been charged with the establishment of a newsreel shown in the French zone of occupied Germany, and entitled *Blick in die Welt*.

Foreign Companies

Fox Movietone. This newsreel is produced by a division of Fox Europa, itself a subsidiary of 20th Century Fox (U.S.A.)

Metro-Goldwyn-Mayer's subsidiary in France issued a newsreel for some time after World War II, entitled *Metro-journal*. This reel was withdrawn from distribution in September 1948, for reasons of finance; its clientele was subsequently absorbed by *Gaumont-actualités*.

The United States company March of Time also maintains a subsidiary unit in France which has undertaken film coverage but not complete production.

Television

Television française, a State monopoly, presents a daily newsreel edition. Though shown daily, the newsreel may repeat items from the previous day; not every issue is a completely new one. This newsreel is composed of items produced by the television news service in Paris, and (in the case of issues for the provinces and abroad) of stories purchased from the news film companies operating in France.

Each of the five newsreels appearing in France presents a weekly edition, comprising both domestic and foreign subjects. The latter are obtained by purchase from companies abroad, or in most cases by a system of exchanges. In this way, *Pathé-journal* (among others) has made exchange arrangements with *Pathé News* (United Kingdom and United States) and the *Ciné-journal Suisse*; *Gaumont-actualités* with *Gaumont-British* (Great Britain), *Incom* (Italy), and *No-Do* (Spain); *Eclair-journal* with *Universal News* and *Telenews* (United States). Similar arrangements are made with the national newsreels of Communist countries in Eastern Europe, and the U.S.S.R. But in dealing with these countries, the French newsreel companies may not choose from the entire range of film produced, as is the case with other countries (notably with the United States), but must content themselves with items placed at their disposal by the information services attached to the embassies of countries concerned. Moreover, the items must be presented in the same spirit as that of their original presentation, which excludes all critical comment.

In principle, the French companies would like to maintain connexions with companies throughout the

world, but cannot do so in practice. This may be due to reasons of currency and foreign exchange (as with Sweden for example), or because the footage produced in certain countries is technically unacceptable to the French public (as has happened with film companies or local services in the Middle and Far East), or because of difficulties created by problems of distance and transportation. *Fox Movietone* naturally enjoys great advantages from its worldwide network of associated companies and services.

French newsreel production is greatly handicapped by production costs and particularly by the cost of positive copies (release prints), of which newsreels are great consumers.

Production of raw film is in practice the monopoly of the Franco-American company *Kodak-Pathé*.

Several solutions to this problem have been proposed. The only measure so far adopted has been the reduction in length of the standard newsreel from 300 to 200 metres, a policy decided by the *Chambre syndicale de la presse filmée* on 6 January 1947. Since 1 October 1950, newsreel companies have been authorized to release an edition whose length may run to 250 metres. Normally, however, they do not employ this length, the average edition rarely exceeding 220 metres.

Most companies operating in France undertake production of advertising films as an additional source of revenue. They also employ the rota system to reduce operating costs, and make use of items provided free of charge by government and other official agencies such as the former Economic Co-operation Administration (ECA). French newsreel companies benefit from subsidies granted by the *Centre national du cinéma français*, under the *Loi d'aide au cinéma*. These subsidies are paid out of a special fund which the Government has established to support the film industry. The fund is raised by a levy on the price of cinema seats.

DISTRIBUTION

Distribution is organized on the basis of contracts, without block booking or other monopolistic practices (no French company is sufficiently strong in the market to impose such restrictions). The principal concern of renters is, in general, to obtain the maximum use from each of the copies placed at their disposal (that is to say, to show their editions for as many weeks as possible, the maximum being seven weeks and the minimum four). Complete editions of newsreels are distributed throughout France. Provision is made, however, for the showing of special editions in North Africa, where local items are often included and where care is taken to delete items which might offend Moslem sensibilities. Complete newsreel editions are exported to Switzerland, Belgium, the French Union, and the Middle East, and individual

items to other countries, particularly the United States, United Kingdom and Germany.

Average number of copies per edition: 35 mm., 1,050; 16 mm., 230.

Before World War II the weekly number of copies was 650, owing to employment of practices such as *doublage* or screening of the same copy in two or more cinemas. These practices were abandoned during the period of the wartime monopoly.

There is no importation of complete editions of foreign newsreels, but only of items for inclusion in French newsreels.

EXHIBITION

About 95 per cent of French cinemas show newsreels.

In the French Union the percentage is generally smaller. Most French cinemas show only one newsreel. The main exceptions are a few newsreel cinemas.

French cinemas are grouped in categories corresponding to their weekly receipts. Cinemas in the first category show newsreels during the first week of their release. The basis for payment of newsreel rentals is as follows:

1st week: 3 per cent up to a net receipt of	180,000 francs;
2 per cent on receipts between 180,000 and	400,000 francs;
1 per cent on receipts between 400,000 and	600,000 francs;

0.5 per cent on receipts over 600,000 francs; minimum guarantee, 4,500 francs.

The largest cinemas pay a lump sum of 14,000 francs.

2nd week: 2.75 per cent, minimum guarantee,	3,000 francs.
3rd week: 2.50 per cent, minimum guarantee,	2,000 francs.
4th week: 2.25 per cent, minimum guarantee,	1,500 francs.
5th week: 2 per cent, minimum guarantee,	1,000 francs.
6th week: 1.75 per cent, minimum guarantee,	750 francs.
7th week: 1.75 per cent, minimum guarantee,	500 francs.

CENSORSHIP

In principle there is no censorship of newsreels. However, the Ministry of the Interior is empowered, acting through the Prefects of the Departments, to make deletions from newsreels of any items likely to disturb public order, such as those which might give rise to demonstrations in a cinema. In actual fact, there is no preliminary censorship. But on Thursdays, when copies have already been dispatched to the cinemas, a showing is given at the Ministry of Information for representatives of various Ministries who might eventually ask the Ministry of the Interior to delete a particular item. Technically, such censorship would be difficult to effect outside the immediate Paris area.

2. Uruguay

GENERAL

Number of Cinemas:

Montevideo	92 (35 mm.)
Provinces	95 (35 mm.)
	20 (16 mm.)
Total.	207

Number of Seats:

Montevideo	67,000 (35 mm.)
Provinces	50,000 (35 mm.)
	4,000 (16 mm.)
Total	121,000

Some new cinemas are being built. Cinemas with 16 mm. equipment are not housed in buildings constructed for the purpose. These are halls adapted for 16 mm. film-projection, in towns which lack 35 mm. equipment.

ATTENDANCE

In Montevideo, total attendance was 17,900,000 in 1948, and 16,700,000 in 1949. As a number of provincial cinemas open at irregular intervals, no reliable statistics are available for the provinces. The annual attendance at cinemas equipped for 16 mm. films is estimated at 104,000.

PRODUCTION

The two regular Uruguayan news films are produced by two private companies: Cinesur S.A. and Emelco (a branch of the Argentine Emelco). Documentaries are produced by Cufe S.A., Microfilmadora Ltda. and the Film Department of the Ministry of Education.

Cinesur and Emelco mainly use domestic subjects. The average length of their issues is from 240 to 300 metres in 35 mm., and 180 metres in 16 mm.

Uruguay al Día (Cinesur) appears once a week and *Emelco Newsreel* twice a month.

Most of the items presented are commissioned or sponsored, since the newsreels in question are largely intended for publicity purposes. Among the unpaid subjects, politics have first place.

The production costs of these news films vary and are covered by the profit on advertising. Sound films cost the Government's Film Department \$5 per metre on the average, and cost the private companies probably rather more. The documentary films made by the latter are also designed for publicity, but the advertising is often indirect, so that the audience does not always notice it.

Most newsreel and documentary subjects are therefore chosen with a view to their publicity value, the producers being responsible for all items of a purely informational kind, such as social, political, or cultural subjects. But such stories are always in the minority in any one issue.

Although the two news films produced in Uruguay are excellent from the technical standpoint, their composition and structure are imperfect.

The quality of documentaries is somewhat higher, especially the recent output of the Film Department; but even so, these cannot be ranked among high-quality films. The only documentary of genuine film value was the film produced by Cufe and directed by Enrique Gras under the title *Pupilas al Viento* (Young Girls in the Open Air). It is a documentary film about the Punta del Este baths.

In view of the small scale of their activities, one cannot speak of competition between documentary film producers. But there is competition between the two newsreel-producers, *Emelco* and *Uruguay al Día*. Discussions on a merger between them have been reported.

The lack of newsreel subjects from abroad is due to foreign exchange shortages, which also limit the importation of raw film stock.

DISTRIBUTION

Newsreels are distributed by the chain system: *Uruguay al Día* is distributed in the big cinemas of the Censa chain, and *Emelco Newsreel* by Glucksmann Cines. The producers receive no rental revenue from their newsreels, their income being derived solely from advertising. Five copies of *Uruguay al Día* are distributed at a time, and three of *Emelco Newsreel*.

Uruguayan newsreels are not exported as they are not considered sufficiently interesting to foreign audiences. Certain documentaries, however, produced by Cufe or the State services are occasionally exported to Spanish, Portuguese or English-speaking countries.

Uruguay imports a certain number of news films from abroad: *Fox* (U.S.A.), *British Olympic News*

(U.K.), *Metro-Goldwyn-Mayer* (U.S.A.), *Warner-Pathé* (U.S.A.), and *No-Do* (Spain). American films predominate.

Import duties amount to about 21 Uruguayan pesos per item. The question of exchanges is still pending, owing to the lack of exportable footage. Negotiations are proceeding with a number of countries.

EXHIBITION

Almost all cinemas show foreign newsreels. The proportion of foreign to domestic items is 1 to 9, or 1 to 10. Only one cinema specializes in short films, and newsreels are a regular part of its programme.

Newsreels are distributed to the cinemas with full-length films, as part of the programme. The price of a complete programme varies considerably according to the importance of the full-length (feature) film. It is not compulsory to show newsreels.

An analysis of programmes at a Montevideo news cinema for the period August-October 1949 gives the following result: films of United States origin (newsreels or "shorts"), 93; films of Uruguayan origin, 7.

French newsreels have disappeared from almost all programmes, one probable reason being the delay in receiving them. The French news film *Iberia International* (Gaumont), distributed in South America before the war, cannot resume activity because its market has been absorbed by American companies.

CENSORSHIP

Censorship deals only with the question of suitability for child audiences. There is a special council which is empowered to censor all films, regardless of type or length.

CONTENT AND PRESENTATION

The following table, showing the content of three issues of *Uruguay al Día* for the period August-September 1949, may be considered typical:

Issue No. 53 :

- Celebration of 18 July (National Day).
- Conferences at the stock market.
- Exhibition of paintings by Meissner.
- Miscellaneous.
- Streets in the city.
- Horse-racing.
- Football match.

Issue No. 54 :

- Football match: a disputed goal.
- Miscellaneous.
- Meeting of the Emfoco Company.
- Arrival of diplomats.

LA CAMERA PRÉSENTE LES PERSONNALITÉS DONT ON PARLE
THE CAMERA PRESENTS PEOPLE IN THE NEWS



1. STALINE, ROOSEVELT ET CHURCHILL SE RÉUNISSENT A TÉHÉRAN POUR UNE IMPORTANTE CONFÉRENCE DE GUERRE.
STALIN, ROOSEVELT AND CHURCHILL MEET AT TEHRAN FOR VITAL WAR CONFERENCE.
2. JOHN FOSTER DULLES, DÉLÉGUÉ DES ÉTATS-UNIS (A GAUCHE) ET ANDREI VICHINSKY, DÉLÉGUÉ DE L'U.R.S.S., ÉCHANGENT LEURS IDÉES A L'O.N.U.
UN U.S. DELEGATE JOHN FOSTER DULLES (LEFT) AND U.S.S.R. DELEGATE ANDREI VISHINSKY TALK THINGS OVER AT UN HEADQUARTERS.
3. SOEKARNO, PRÉSIDENT DE L'INDONÉSIE, ANNONCE LA FIN DE LA GUERRE A SON PEUPLE.
INDONESIAN PRÉSIDENT SOEKARNO ANNOUNCES THE END OF WAR TO HIS PEOPLE.
4. LE SECRÉTAIRE GÉNÉRAL (A DROITE) ET LE PRÉSIDENT DE L'ASSEMBLÉE, APRÈS LES CÉRÉMONIES DU CINQUIÈME ANNIVERSAIRE DE L'O.N.U.
THE SECRETARY-GENERAL (RIGHT) AND THE PRESIDENT OF THE FIFTH ASSEMBLY OF THE UN AFTER FIFTH ANNIVERSARY CELEBRATIONS.
5. LE PREMIER MINISTRE BRITANNIQUE ATTLEE AU MICRO.
BRITAIN'S PRIME MINISTER ATTLEE AT THE MICROPHONE.
6. M. ROBERT SCHUMAN, MINISTRE DES AFFAIRES ÉTRANGÈRES DE FRANCE, RENCONTRE MME VIJAYA PANDIT, AMBASSADRICE DE L'INDE AUX E.-U.-A.
FRENCH FOREIGN MINISTER ROBERT SCHUMAN MEETS MRS. VIJAYA PANDIT, INDIAN AMBASSADRESS TO THE U.S.

7



8



9



10



11



12



7. LE PANDIT NEHRU, PREMIER MINISTRE DE L'INDE, S'ADRESSE AUX ÉTATS-UNIS.

PANDIT NEHRU, INDIAN PRIME MINISTER, SPEAKS IN THE UNITED STATES.

8. HARRY S. TRUMAN, PRÉSIDENT DES ÉTATS-UNIS, SALUE MRS. ELEANOR ROOSEVELT, VEUVE DE SON PRÉDÉCESSEUR.

HARRY S. TRUMAN, PRESIDENT OF THE UNITED STATES, GREETES MRS. ELEANOR ROOSEVELT, WIDOW OF HIS PREDECESSOR.

9. LE PROFESSEUR ALBERT EINSTEIN EXPOSE SES CONCEPTIONS DE L'UNIVERS.

PROFESSOR ALBERT EINSTEIN EXPLAINS HIS CONCEPT OF THE UNIVERSE.

10. LE GRAND CHEF D'ORCHESTRE ITALIEN, ARTURO TOSCANINI, SUR LE POINT D'ATTAQUER UN CONCERT.

ARTURO TOSCANINI, FAMOUS ITALIAN CONDUCTOR, POISED FOR A CONCERT-OPENING.

11. LE MAHATMA GANDHI, PÈRE DE LA NOUVELLE INDE.

MAHATMA GANDHI, FATHER OF MODERN INDIA.

12. LE SAVANT BRITANNIQUE, SIR ALEXANDER FLEMING (A GAUCHE), A QUI LE MONDE DOIT LA PÉNICILLINE, EST HONORÉ PAR L'UNIVERSITÉ DE PENNSYLVANIE.

SIR ALEXANDER FLEMING (LEFT), BRITISH DISCOVERER OF PENICILLIN, IS HONOURED BY UNIVERSITY OF PENNSYLVANIA.

LA CAMERA AU SERVICE DES NATIONS UNIES

THE CAMERA RECORDS THE WORK OF THE UNITED NATIONS



1



2



3



4



5



6

1. ROOSEVELT DISCUTE DE LA PAIX MONDIALE AVEC SES CONSEILLERS LORS DE LA CONFÉRENCE DE SÉCURITÉ DES NATIONS UNIES, AVRIL 1945.
ROOSEVELT DISCUSSES WORLD PEACE WITH ADVISERS AT UN SECURITY CONFERENCE, APRIL 1945.
 2. TRYGVE LIE POSE LA PREMIÈRE PIERRE DU BATIMENT DES NATIONS UNIES, NEW-YORK.
TRYGVE LIE LAYS THE CORNER STONE OF UNITED NATIONS BUILDING, NEW YORK.
 3. LE BATIMENT DE L'O.N.U. SE REFLÈTE DANS LES EAUX DE L'EAST RIVER A NEW-YORK.
UNITED NATIONS HEADQUARTERS CASTS ITS LIGHT OVER NEW YORK'S EAST RIVER.
 4. LE CONSEIL DE SÉCURITÉ DE L'O.N.U. S'OCCUPE DU PROBLÈME DE LA PALESTINE.
UNITED NATIONS SECURITY COUNCIL DEBATES THE PALESTINE QUESTION.
 5. MME ALVA MYRDAL, ÉMINENTE SOCIOLOGUE SUÉDOISE, PARTICIPE A UNE SÉANCE DE TRAVAIL COMME DIRECTRICE DU DÉPARTEMENT DES AFFAIRES SOCIALES DE L'O.N.U.
MRS. ALVA MYRDAL, NOTED SWEDISH SOCIOLOGIST, ATTENDS A MEETING AS DIRECTOR OF UN SOCIAL AFFAIRS DEPARTMENT.
 6. LES TROIS MALIK S'AMUSENT...(DE GAUCHE A DROITE) JACOB MALIK, MINISTRE SOVIÉTIQUE DES AFFAIRES ÉTRANGÈRES PAR INTERIM; SARDAR H. S. MALIK, HAUT COMMISSAIRE DE L'INDE AU CANADA ; DR. CHARLES C.MALIK, MINISTRE LIBANAIS AUX ÉTATS-UNIS.
THE THREE MALIKS ENJOY A JOKE. (LEFT TO RIGHT) SOVIET DEPUTY FOREIGN MINISTER JACOB MALIK; INDIAN HIGH COMMISSIONER IN CANADA SARDAR H. S. MALIK; LEBANESE MINISTER TO U.S. DR. CHARLES C. MALIK.
- PHOTOS : 1. 3. U.S.I.S. 2. " MARCH OF TIME." 4. 5. 6. UNITED NATIONS. PHOTOS : 7. 8. 9. 10. 11. 12. UNITED NATIONS.



7. UN AVION DE TRANSPORT DE L'O.N.U. EST DÉCHARGÉ SUR UN AÉRODROME CORÉEN.
UN TRANSPORT PLANE IS UNLOADED AT A KOREAN AIR FIELD.
8. LE PLAN D'ASSISTANCE TECHNIQUE DE L'O.N.U. DÉMARRE.
THE UN TECHNICAL ASSISTANCE PLAN TAKES SHAPE.
9. LE CONSEIL DE SÉCURITÉ EST SAISI DE LA QUESTION DU CACHEMIRE.
SIR MOHAMMED ZAFENLLA KHAN (PAKISTAN) S'ENTRETIENT AVEC SIR BENEGAL N. RAU (INDE).
THE INDIA-PAKISTAN DISPUTE ON KASHMIR COMES BEFORE THE SECURITY COUNCIL.
SIR MOHAMMED ZAFENLLA KHAN (PAKISTAN) SEEN IN THE DELEGATES' LOUNGE WITH SIR BENEGAL N. RAU (INDIA).
10. NASROLLAH ENTEZAM (PERSE), PRÉSIDENT DE LA 5^e ASSEMBLÉE GÉNÉRALE DE L'O.N.U., FÉLICITE RALPH I. BUNCHE (A GAUCHE), DIRECTEUR DU DÉPARTEMENT DE LA TUTELLE, QUI VIENT DE RECEVOIR LE PRIX NOBEL DE LA PAIX.
NASROLLAH ENTEZAM (PERSIA), PRESIDENT OF THE FIFTH UN GENERAL ASSEMBLY, CONGRATULATES RALPH I. BUNCHE (LEFT), DIRECTOR OF UN TRUSTEESHIP DEPARTMENT ON HIS NOBEL PEACE PRIZE AWARD.
11. QUELQUE PART EN EUROPE, UN PETIT GARÇON REÇOIT DU LAIT, GRACE A L'U.N.I.C.E.F.
SOMEWHERE IN EUROPE A LITTLE BOY RECEIVES MILK FROM THE UN INTERNATIONAL CHILDREN'S EMERGENCY FUND (UNICEF).
12. QUELQUE PART AILLEURS, UN AUTRE ESSAIE SES CHAUSSURES NEUVES, DON DE L'U.N.I.C.E.F.
ELSEWHERE IN EUROPE, ANOTHER LITTLE BOY LACES UP NEW SHOES RECEIVED FROM UNICEF.

The Cordon district.
 Football match.
 Pensions scheme.
Issue No. 55 :
 The Republican Guard.
 Miscellaneous.
 Protection of the national film industry.
 Cold storage depots.
 Mission to Ecuador.
 Rural exhibition.
 Arrival of the S.S. *General Perón*.

DOCUMENTARY INFORMATION FILMS

Apart from newsreels, a small number of documentary information films are also produced.

Below is a list of such films made by the Film Department of the Ministry of Education between July 1948 and the end of 1949:

1948. *July*. Documentary on the problem of the "Rancherías", villages in which living conditions are very poor; 400 m. Cost: 3 gold pesos a metre.

Commentary in Spanish.
 Ordered by the Parliamentary Commission on Housing the People.

November. Documentary on the work of Unicef.

84 m. Cost: 4 pesos a metre.

Commentary in Spanish.

Ordered by United Nations Appeal for Children.

1949. *January*. Uruguayan Ports. 850 m. Cost: 5 pesos a metre.

Commentary in Spanish.

Ordered by the Port Administration.

September. The Port of Montevideo. 620 m. Cost: 2.50 pesos a metre.

Commentary in Spanish and English.

Ordered by the Port Administration.

Exported to the U.S.

September. The Minister of Agriculture's Visit to Brazil. 295 m. Cost: 4 pesos a metre.

Commentary in Spanish.

Ordered by the Ministry of Agriculture.

Exported to Brazil.

3. Egypt

GENERAL

Number of cinemas	226 (35 mm.)
Number of seats	200,000
Total annual attendance (1949)	42,000,000

There are also 300 non-commercial halls equipped for showing 16 mm. films in ministries, schools, colleges universities and film clubs.

PRODUCTION

There is only one newsreel-producing company, the Misr Theatre and Film Company (SAE). This limited liability undertaking is maintained by the Misr Bank. The Government subsidizes production of newsreels by an annual grant of £E 5,000. Misr deals only with matters of national interest. Occasionally it produces screen magazines, as it did for the centenary of Mehemet Ali.

Average length of each issue is 280 metres. The newsreel appears twice a month, giving 26 to 30 issues a year, with a total length of 8,000 metres.

In 1947, 10 months' production cost £E 6,700 and yielded £E 4,700. During 1948 the 26 issues, including reports on the Palestine campaign, cost £E 10,800, and income rose to £E 15,000. As these newsreels,

which are shown in most of the big cinemas, are State-subsidized, the undertaking does not show a loss.

DISTRIBUTION

Distribution is organized on the basis of special contracts, without block-booking or other monopolistic practices. Misr Newsreels make eight copies of each issue on 35 mm. film; no 16 mm. issues are made at present, but the company's directorate is considering the question.

Newsreel stories are exported as complete issues, though rather irregularly and sometimes in groups of four at a time. They go mainly to the Sudan, Aden, Bahrein, Syria and Lebanon. Copies are exported with an Arabic commentary recorded in Cairo.

A number of foreign newsreels are shown, though two importing companies, Metro-News and Universal News, have suspended operations because of financial loss. At the present time, *Fox Movietone News* and *Paramount News* (U.S.A.), *Actualités françaises* and *Gaumont-British News* are imported every week. Once or twice a year, Greek newsreels are also imported.

Two copies of the *Actualités françaises* are imported, one with an Arabic commentary recorded in Cairo,

and the other in French, with Arabic sub-titles. Fox imports three copies with a French commentary and Arabic sub-titles. Paramount shows a copy with an English commentary and French and Arabic sub-titles. Two copies of *Gaumont-British News* are imported, with commentaries in Arabic. These are recorded in London, and French is sub-titled. This newsreel contains a selection of items from the company's two weekly issues. Selection is made by the Foreign Office and sent to the Middle East through the British Embassy's Information Service.

Newsreels do not enjoy tariff preference or tax exemption, but pay the same duties as ordinary films. Importing companies are trying to obtain partial or complete exemption.

Apart from Israel, none of Egypt's neighbours produce newsreels. Versions of foreign films prepared for Egypt are shown only in that country, with the exception of *Fox* and *Actualités françaises* which are also distributed in Syria and Lebanon.

EXHIBITION

Though showing of newsreels is not compulsory, most first-run houses in the big towns (about five per cent of the total) present them. Audiences seem to prefer newsreels with a wide variety of items. The commentary must be easy to follow and attractive. Generally the cinemas present one domestic, and one foreign reel; only five cinemas show a national news film alone. *Misr News* is shown in more than 40 cinemas, under an agreement with the exhibitors. A system of "staggered" showings makes it possible to show them in at least five different cinemas when they first appear.

CENSORSHIP

Censorship is applied both to domestic and international subjects. It is exercised by the Ministry of Social Affairs and the Ministry for Home Affairs.

Usually, foreign newsreels are presented without alteration except *Gaumont-British News*. The British Embassy has occasionally deleted from this reel items dealing with Israel, or those considered out-of-date. The Egyptian censorship has occasionally intervened in the case of *Actualités françaises*.

CONTENT AND PRESENTATION

The following table of subjects shown in seven issues of *Misr News* during the three months 1 August-31 October 1949, gives an idea of the content of Egyptian newsreels:

Issue No. 232.

King Farouk visits the Montazah Mosque.

Inauguration of automatic telephone exchange, Alexandria.

New Yugoslav Minister presents credentials to the King.

Spyro Skouras, President of 20th Century Fox Films, arrives in Cairo.

Egyptian workers are invited to a Royal dinner.

Issue No. 233.

Townhall Meeting in Cairo.

Arrival of mission sent by General El Zaim, former President of Syria, to confer Syrian decorations on the King.

Amateur horse race, Alexandria.

Summer in Cairo.

Issue No. 234.

Members of Townhall Meeting visit Citadel and Misr studios.

Celebrations in honour of prospective Channel swimmers.

Pleasures of Alexandria, summer beach resort.

Water carnival at the Auberge des Pyramides.

Grand gala at National Swimming Club.

Issue No. 235.

Social Studies Conference at Unesco House, Beirut.

Junior Swimming Championships at Tewfikieh Tennis Club.

Visit by Italian naval cadets.

Parade of Egyptian airmen at Almaza airfield.

Issue No. 236.

Minister of War unveils memorial to dead in Palestine war.

Departure of the Mahmal (sacred carpet) for the Hedjaz.

Horse race for cup presented by Mohamed Aly el Kebir.

Issue No. 237.

Prince Mansur Abul Saoud arrives at Cairo from New York.

Arrival of first Egyptian airman to fly Atlantic.

Egyptian Swimming Championships.

Graduation of University cadets.

War Minister visits coast-guard barracks.

Issue No. 238.

Cairo Musicians' Union arranges a fête for Om Kalsoum, celebrated singer, on her return from Europe.

Ceremony to mark end of Mixed Tribunals at the Royal Opera. Symbolic handing-over of the keys.

Reception for Channel swimmers.

Former President of Syria, Choucri el Kouatly, arrives in Cairo.

Eleventh session of Arab League.

4. India

GENERAL

Number of cinemas:

Permanent cinemas	2,060
Temporary and mobile cinemas	900
Total	2,960

Number of seats:

Permanent cinemas	1,394,000
Temporary and mobile cinemas	600,000
Total	1,994,000

Total annual attendance 250,000,000

PRODUCTION

No private company regularly produces newsreels. The Indian Government presents a news film every week, through the Films Division of the Ministry of Information and Broadcasting, for the domestic market. A separate release for foreign circulation appears every four weeks. Newsreels made for local showings are given with commentaries in English, Hindi, Tamil, Telegu and Bengali. Each issue is about 250 metres in length. The cameramen employed by the Films Division, with bases in all the State capitals, photograph all events of importance. Editing is done by the central service in Bombay.

The Film Division produces newsreels and informative short films. For this purpose, it has a budget of more than 3,000,000 rupees, about half of which is covered by profits from rental. Since the producer is a State service, production is not affected by this deficit.

DISTRIBUTION

Indian newsreels are distributed by special government offices. On the average, 60 copies of each issue are printed on 35 mm. film, and 10 copies on 16 mm. They are sent every month to Indian Embassies and Legations for non-commercial showings.

India occasionally exports individual news items to the United Kingdom and the United States, where they are used for television or news films.

Every week, the distributors import *en bloc* *British Paramount News*, *British Movietone News*, *Gaumont-British News* and *Universal International News* (U.S.A.). As there is no exchange or rota agreement, imported newsreels are normally shown unchanged.

Rental arrangements have already been made with 2,209 cinemas for the showing of national newsreels.

These will shortly be supplied to all cinemas. Imported newsreels are shown in about 100 cinemas. About three per cent of cinemas offer two news films, while 75 per cent show the national newsreel only. This figure may soon be increased to 97 per cent.

EXHIBITION

Every commercial cinema must show a national news film or a short information film at each performance. This obligation is part of the general ruling governing the granting of an exhibitor's licence. News and information films are also shown in rural areas by travelling exhibitors.

CENSORSHIP

Censorship is applied to domestic subjects and to foreign items, but not to those intended for export.

CONTENT AND PRESENTATION

The following example of an issue of the *Indian News Review* (No. 47-1949) may be considered fairly representative. Versions in English, Hindi, Bengali, Tamil and Telegu.

<i>Subjects</i>	<i>Footage:</i>
Review of Indian News (title)	20
Prime Minister, Mr. Nehru, launches appeal at Kanpur to combat economic crisis.	77
Food front: efforts by Madras	83
Harvest on Government House estate; Governor-General sets example.	46
Nilokheri refugee colony near Kurukshetra	127

News in Brief

Legion of Merit: United States honours India's Commander-in-Chief.	80
Indian Ambassador, Dr. Radhakrishnan, leaves Bombay for Moscow	37
Annual religious ceremony: procession of Jains in Bombay	45
Aircraft repair shop, Kanpur, visited by Vice-Marshall Mukherjee	67
Swimming championships, Bombay: Dolly Nazir breaks new records	91
Indira leaves for Tokyo: India presents elephant to children of Japanese capital	95
End title	12
Total.	780

5. United States

GENERAL

Number of cinemas	20,239
Number of seats	11,723,000
Total annual attendance (1950)	3,360,000,000

PRODUCTION

There are five principal newsreel-producing companies in the United States: *Fox Movietone*; *Paramount News*; *Warner-Pathé News*; *Hearst International-News of the Day*; *Universal News*.

These companies are private undertakings with exclusively United States capital. Their position in the production, distribution and exhibition of all types of films, is supreme. They produce newsreels on national and world topics, issuing two editions weekly of some 225 metres each.

Two other news films are made for special audiences.

All-American News publishes a weekly edition of about 250 metres for cinemas with Negro audiences.

Telenews Digest, which serves television stations and news theatres, produces two issues per week, of about 250 metres each. These resemble the news films of the big companies, but devote more space to foreign items. *Telenews Digest* is also shown in a chain of news theatres in London and in Norway, Finland and a number of other countries. It appears either with sub-titles in the language of the country, or with a commentary translated in the United States. There is also a weekly Spanish edition, intended chiefly for Puerto Rico.

The number of copies of each newsreel made by the big companies varies from 2,500 to 3,000 per issue, or about 5,500 per week.

Newsreel cameramen are given equal facilities with journalists.

Generally speaking, the newsreel companies obtain material from all parts of the world except the U.S.S.R. and the Communist countries of Eastern Europe. Instead of maintaining their own cameramen abroad, they work with local cameramen who photograph items especially for their use, and send their films to the United States. These newsreel stories are used or rejected, according to their degree of interest. Agreements with foreign companies provide for the exchange of stories. Agencies in foreign countries may send in items regularly. Very often the companies work on the rota system, especially when items are to be filmed abroad.

According to a number of newsreel editors, 80 per cent of stories are used by several newsreels and 20 per cent are original items used by one newsreel only.

The commentary on any one story varies from company to company.

Import duties are the same for newsreels as for other

films. The only exceptional feature is that news films from abroad are delivered by the customs authorities. No newsreel is imported as such. Occasionally, a Mexican newsreel is shown in the South-Western States.

DISTRIBUTION

Newsreels are distributed on the same principle as other films. There are zones of influence in which one company or another predominates. Apart from *All-American News*, which has a fairly limited distribution, and *Telenews Digest*, which is restricted to the news theatres, the principal newsreels are distributed by agencies of the major producers of features, newsreels, shorts, etc., both in the United States and in nearly all countries abroad.

The power of these big producing companies in the national market is such that until recently they had a controlling interest in some 250 distribution exchanges and over 3,000 cinemas, including many of the largest. In all, about one half of the country's 20,000 cinemas, with 60 per cent of the total seating capacity, were controlled by large or small chains.

This situation is now changing as a result of the Government's application of the Sherman Anti-Trust Act. By court decision, cinema-owning distributors are obliged to separate their production-distribution units from their exhibition branches and to drop certain cinema holdings. This part of the decision was directed against "closed situations", by which small cinemas were prevented from showing films until some time after their first run.

An immediate result is seen in the case of Paramount Pictures Inc., one of the biggest and most profitable film organizations. In 1950 Paramount was reorganized into two separate companies—Paramount Pictures Corporation (producer-distributors) and United Paramount Theatres, which is expected to operate some 650 cinemas eventually. The new theatre company is required to sell about 800 of Paramount's 1,450 cinemas within three years, specifically those which are now owned jointly with local companies, or which have no competition. No new cinema may be acquired without court permission.

Radio-Keith-Orpheum (RKO) is similarly obliged to dispose of its interest in 241 cinemas held jointly with independent exhibitors. It must also sell its stock in some 30 additional jointly-held cinemas or buy them up so that they can be added to the 100 cinemas now wholly-owned by RKO.

Other producer-distributor groups have been ordered to alter certain trade practices in the distribution and screening of films.¹

¹ *International Motion Picture Almanac*, New York, 1950-51, p. 708.

EXHIBITION

About 95 per cent of all cinemas show a newsreel containing both domestic and foreign items. In 1948 there were 36 news cinemas throughout the United States distributed as follows: California nine, New York seven, Michigan three, Pennsylvania, three, Illinois two, Massachusetts two, New Jersey two, Colorado, District of Columbia, Kentucky, Minnesota, Ohio, Oregon, Washington and Wisconsin, one each. There has since been a sharp decrease in attendance, with the result that a number of these cinemas have been forced to close. Some observers cite television as the main reason for this decline, but others deny that it has had any great effect upon attendance (see page 66).

About one-seventh of cinemas show newsreels on their first run; another seventh in the second week, another in the third, and so on until 95 per cent of all the cinemas have been served.

Rental charges for newsreels depend upon their date of release. On an average, they vary between \$5 and \$6.50, and may drop to \$1 during the last week. The big first-run cinemas such as Radio City Music Hall or the Paramount (New York) pay much higher charges.

There is no legal provision making the showing of newsreels compulsory.

CENSORSHIP

Regulations in force for other films apply to news films.

CONTENT AND PRESENTATION

The analysis of news films in the United States for the 10 years 1940-49, given on page 36, supplies general information about the presentation of news by this method.

As an example, it may be noted that more than one-quarter of the 904 newsreel items, shown by five United States companies during the first three months of 1949, dealt with sport. A recent survey carried out by the Research Department of the Motion Picture Association of America in five cinemas of varying size in New Jersey and Long Island, New York, showed that 83 per cent of audiences preferred cinemas where newsreels were shown. Sport was the favourite subject of those questioned, with fashion and human interest items taking second place.¹

Although United States newsreels do not accept items with a marked publicity bias, they frequently use material made available to them by government

or official services if the subjects shown are likely to interest their audiences. Such topics usually deal with aviation, the Army, Navy, etc. Moreover, subjects such as new types of aircraft, ships, rocket projectiles, manoeuvres or reviews are often filmed by military cameramen. Those subjects are provided free to newsreels.

All newsreel companies use items dealing with the United Nations when they consider these to be of public interest. They frequently send their own cameramen to photograph such items.

Following is a brief survey of the activities of two American companies (*All-American News* and *Telenews*), which differ in various ways from those of other newsreel-producers.

All-American News

This company specializes in newsreels containing only subjects relating to Negroes. It produces one weekly issue of about 250 metres, of which 45 copies are printed. This newsreel is shown in nearly 400 cinemas which have mainly Negro audiences, in cities such as Atlanta, Chicago, Nashville, Detroit, Wichita, Baltimore, Miami and New York, and in other centres with a large Negro population.

The firm has four staff cameramen and several free-lance cameramen.

Some cinemas, although not the majority, show this newsreel together with other newsreels. Little space is given in it to foreign subjects, but government items are sometimes shown when they are of interest to the Negro population.

Censorship is exercised in only a few states, but nothing has ever been deleted from the newsreel since its inception.

The Virgin Islands are the only area outside the United States where it is shown. *All-American News* has been unable to find companies to distribute it in other overseas territories.

Programme of an Issue of All-American News (No. 356, Autumn 1949):

Detroit: first Negro candidate for office of mayor.
Indianapolis: the only Negro hatter.
Richmond: police open a new youth club.
Newark: the "Yankees" vs. the leading Negro team.
Chicago: celebration of "Bud Belliken Day".

Telenews

This company releases:

1. Five days a week, a daily newsreel for United States television stations ;
2. A weekly two-reel news review, distributed to 22 United States television stations ;
3. A bi-weekly newsreel, issued on Wednesdays and Saturdays, for all United States news theatres,

¹ *Motion Picture Herald*, New York, 11 June 1949 and *Hollywood Reporter*, Los Angeles, 13 January 1950.

25 per cent of which belong to the firm or are controlled by it;

4. A weekly sports edition for 22 United States television stations.

Daily issues are about 225 metres long, only 36 to 40 copies being made. The Columbia Broadcasting System (CBS) distributes the news to all the stations of its chain by coaxial cable, so that the number of copies needed is reduced. Twenty copies are made of the weekly news review, 22 of the bi-weekly newsreel for the news theatres, and 18 of the sports edition. *Telenews* also distributes its news to agencies in eight other countries, including the Monseigneur Newsreel Circuit in the United Kingdom.

Telenews does not produce entertainment newsreels. Its news is mainly intended to supplement the five existing newsreels and to provide news cinemas with additional material.

Telenews may edit and comment on footage received from abroad, except for items from Spain and from the Communist countries of Eastern Europe. Items obtained from Czechoslovakia or Poland, for example, must, according to the terms of the contract with the suppliers, be used in the same sense as in their original presentation.

Rates for use of foreign film material vary according to the supplying country. In most cases, the company pays about \$6 per metre.

This newsreel employs many items dealing with the United Nations and generally secures about four times as much film material as is actually used.

In view of its special features, *Telenews* costs up to four times as much as ordinary newsreels.

The daily issue of *Telenews* is distributed, from Mondays to Fridays, on 35 mm. film, 250 metres long. All stories are produced in standard size 35 mm., although most copies are 16 mm., as only a few television stations are equipped for 35 mm. projection.

The weekly edition, also meant for television, is about 500 metres long and is shown on Saturdays and Sundays. Daily programmes last 10 to 15 minutes, and the weekly programme about 20 minutes, including advertising material. Almost all U.S. radio and television programmes are financed by commercial firms, and include advertising. *Telenews*, however, has little contact with advertisers. Wherever possible, it sells its news directly to stations or chains which make their own advertising arrangements.

Programme of an Issue of Telenews (for News Theatres—16 September 1949)

Washington: New commercial exchange programme.

Ecuador: Visit to earthquake centre.

Netherlands: Queen Juliana visits "New Holland".

News in Brief:

Washington: Meeting of Finance Ministers of 48 nations.

Washington: President Truman receives steel magnates.

Hawaii: James Stewart and his young wife.

Woman's Page:

New York: Africa inspires dress designers.

Germany: The witches' cauldron.

VI. NEWSREELS, TELEVISION AND SCREEN MAGAZINES

1. Differences and competition

Of all types of film, news films are those most threatened by the progress of television. The seriousness with which this powerful new medium is regarded is shown, for example, by the attitude of British newsreel-producers to the BBC's Television News Service, with which they categorically refused to co-operate when transmission was resumed after the war. The BBC replied by creating, in 1948, a Television Newsreel Unit which operates independently of the news film organizations. In France, a partial agreement has been reached whereby the *Télévision française* uses topics taken from news films, except items on Paris itself, where there is an independent television news service.

Newsreels cannot be considered a "primary" source of information, that is to say, they have not provided the first news of any given event. Their function has so far been rather to give additional information, to illustrate, as it were, news already transmitted to the man in the street by other means. Because it can give a "live" reportage of certain events, or at least swiftly present a visual news service from day to day, television is a serious competitor for news films, whose programmes change at relatively long intervals.

While a "live" reportage could hitherto reach audiences only by radio bulletins, the telecinema can match the speed with which the daily press records events, and can exceed it in life-like vividness.

In this connexion, we cite information given by a British television technician on the way in which the BBC television news service operates.¹ During the two weeks of the Wimbledon Tennis Tournament, five minutes of the television programme are devoted to a special transmission showing outstanding episodes of the day's play. A special technique is used for this purpose. The commentary is recorded at the same time as the film. The negative is developed later, but no positive is printed, the negative itself being re-transmitted by the use of a special method known as "phase inversion", which throws it in positive image onto the receiving sets. By this method, a film taken at 5 p.m. can be transmitted five hours later, after editing.

In the United States, a new process for recording and developing 16 mm. film enables pictures to be televised within an hour, or even minutes, after they have been shot. A fire at 5 p.m., can be seen by the home audience an hour later. Only radio can do a faster job, by omitting the pictorial report of the event. On many occasions television stations have shown pictures of fires and other disasters while they were still going on.²

¹ Harold Cox, Head of the BBC Department of Television News.

² Henry A. Cassirer, "Television News": *Journalism Quarterly*, Iowa City, Iowa, September 1949.

2. Popularity of television newsreels

Newsreels are among the most important and popular of television transmissions. A recent enquiry by the BBC Listener Research Department among people of different age, sex and income group, demonstrates, in the percentages below, that news-

reels are the favourite programme of television audiences.³

³ Robert Silvey, Head of the BBC Listener Research Department: "Methods of Viewer Research Employed by the British Broadcasting Corporation": *Public Opinion Quarterly*, Princeton, N.J., Spring 1951.

TV PROGRAMME TASTES

	A	B	C	D	E
	("Like very much") %	("Like moderately") %	("Neutral, no opinion or haven't seen any") %	("Don't much like") %	("Strongly dislike") %
Plays:					
In the studio	83	11	5	1	—
In theatres	28	45	13	12	2
Light entertainment:					
Music hall type	34	36	5	12	13
Revue	28	39	11	16	6
Musical comedy	33	35	12	16	4
Cabaret	60	27	4	7	2
Music:					
Ballet and solo dancing	25	24	6	27	18
Opera	16	22	17	25	20
Instrumental recitals	20	30	9	25	16
Outside broadcasts:					
Sports	51	25	7	13	4
Public and ceremonial events	55	30	5	8	2
Other outside broadcasts	43	37	17	3	—
Studio talks and demonstrations	32	36	10	17	5
Films:					
Newsreels	84	14	1	1	—
Documentary films	40	37	9	12	2
Feature films	41	31	6	14	8
Magazine programmes	49	34	5	9	3
For the children	41	26	26	5	2

Similar enquiries conducted in the United States and France gave almost the same results. The great success of television news seems to indicate that it is likely to become the most important means of visual communication.

One important factor is that televised transmissions are watched by a great number of children, and children are very quick to react to pictures. In the

United States there are in fact more child than adult television viewers. Surveys made in New York and New Jersey show that among 48.5 per cent of families owning television sets, children are the main users, even during the evenings. Although children from 6 to 12 years of age show limited interest in evening radio programmes, they are highly enthusiastic about television.

3. World television

It seems probable that in the fairly immediate future, televised programmes will be universally available. According to *World Communications*, a recent Unesco report, television is now being operated or developed in 17 countries in Europe, North America, South America and Oceania. These are Argentina, Australia,

Brazil, Canada, Cuba, Czechoslovakia, Denmark, France, Hungary, Italy, Mexico, Netherlands, New Zealand, Sweden, U.S.S.R., United Kingdom and United States.¹

¹ *World Communications, Press, Radio, Film, Television*; Paris 1951; Unesco Publication 942.

As yet, television is conducted on a large scale only in the United States, the United Kingdom, the U.S.S.R. and France. All four countries are manufacturing television equipment, as are also Canada, Czechoslovakia and the Netherlands.

In France, television is administered by a government-sponsored monopoly, the *Radiodiffusion française*; in the U.S.S.R., by the State broadcasting

system; in the United Kingdom, by the BBC, which holds the radio monopoly under a royal charter; and in the United States, by private companies operating under the supervision of a government agency, the Federal Communications Commission (FCC).

Following are the numbers of television transmitters and receivers in use in these four countries as of January 1952:

	France	U.S.S.R.	United Kingdom	United States
Number of transmitters.	3	3	4	107
Numbers of receivers (estimate)	30,000	80,000	1,300,000	15,000,000

In view of the steadily increasing speed of television development and expansion, statistics remain applicable only for a very short time. Striking instances of this are provided by the United Kingdom and the United States, where the totals of receiving sets doubled between 1950 and 1951. Since September 1951, transmission in the United States has been coast-to-coast. Some 95 per cent of all sets can receive transcontinental programmes.

In the United Kingdom, 2 ¼ hours of the BBC's 30 hours of television transmission time are devoted each week to news. This time will doubtless be increased as technical transmission processes improve. In April 1950, 15 minutes of television news was added especially for children.

In the United States, many television stations contract for issues of *Telenews*, which resemble newsreel films and are produced for television purposes by an independent company (see page 60).

Daily and weekly issues of *Telenews* are the only news films designed for all United States television stations. The National Broadcasting Company (NBC) produces a newsreel, but this is released only to its own stations or those attached to its circuit.

In addition to these nation-wide releases, a number of television stations produce local news which they use to supplement the national issues and to interest their own public. In some cases, other kinds of materials, such as photographs, news interviews, maps and diagrams, are combined with a news film transmission to produce a co-ordinated television programme.

A large number of stations have ceased producing special newsreels due to the high cost of maintaining an independent service. A report published recently in the United States confirms that it is the cost factor which prevents television stations from developing their own news service. The cost of the NBC Camel News Caravan, for instance, is \$9,000 a week.¹

Moreover, since television stations are prohibited from using sound transmitters without broadcasting simultaneous pictures, news transmissions must comprise both picture and sound. Spoken bulletins alone may not be presented. Many medium-sized or smaller stations make use of special apparatus to meet these requirements, printing the news on an endless paper band which slowly unrolls upwards before the television camera.

In January 1950, 91 United States television stations were consulted on problems relating to their activities. From the replies given by 71 stations, it appears that the cost of televised newsreels would have to drop considerably before they could compete seriously with radio and the printed press in the widespread circulation of news.

Of 42 stations replying to the question as to the type of subjects which are too often lacking in televised news, 31 singled out local news; 7 complained of a lack of international items; and 4 wanted more national news.¹

Nationally and internationally, the big television stations or chains exchange items or programmes among themselves, as do the producers of newsreel films. Thus the television newsreel service of the *Radiodiffusion française* produces a 300-metre reel every week, which is included by exchange arrangement in the domestic services of the B.B.C. Exchange agreements also exist between the National Broadcasting Corporation (New York) and *Radiodiffusion française*. The BBC has made many agreements with foreign news film companies. It should be noted, however, that the development of international exchanges, especially of live-action sequences, depends upon a high degree of technical co-ordination between the various television services.

Leading television services maintain their own cameramen in the most important world centres.

¹ Ralph A. Renwick: *News on Television*, Miami, 1950.

²Ralph A. Renwick: *News on Television*, Miami, 1950.

4. Recent developments in the news film

The speed with which news can be disseminated through television in itself constitutes a threat to the very existence of cinema newsreels. The problem is not yet acute in many countries, but the movement has begun, and sooner or later news films will have to adapt themselves to the challenge of this new medium.

We are watching a development of which the British newsreel expert Howard Thomas says: "The style of news films will have to become more interpretative. Newsreels will be compelled to change into filmed digests, which will explain to the public in an entertaining way the ins and outs of the news and its significance".¹

In the United States, television already seems to be influencing the presentation of news films. When New York's oldest newsreel cinema, founded in 1920, was converted into a cinema for showing conventional feature films, Peter G. Levathes, head of 20th Century Fox's department for distributing newsreels and shorts, declared: "We do not compete with television any more than *Time* and *Newsweek* magazines compete with the *New York Times*. . . . The theatrical newsreel serves an entirely different audience. It is aimed at mass reaction. The television newsreel, however, is a more intimate study aimed at a small group in the privacy of the home. There is an entirely different psychological approach here and the techniques of presentation are equally different."²

Because of the manifest superiority of television in the speedy dissemination of news, whether directly to the home or to large-screen receivers in the cinema, newsreel producers are now striving for an improvement of understanding and style in news presentation. *Fox Movietone*, for instance, intends to

present fully-rounded stories and will devote its entire reel to a single subject if it is considered of sufficient news value or human interest.³

As examples, we may quote a *Fox Movietone* issue devoted to the Marshall Plan; a story on Christmas as it is celebrated throughout the world; the man-in-the-street's interpretation of the meaning and significance of Thanksgiving Day; and a *Paramount* issue on the history of baseball. British newsreels devoted entire issues to the background of the Anglo-Iranian oil dispute in 1951.

The technique of news transmission by television therefore seems to be exerting a direct and revolutionary influence on newsreels in the cinema, as shown by the present tendency to adopt an interpretative approach to news such as is found in screen magazines and documentaries. But this does not necessarily appear to involve a change in the content of newsreels as such.

Newsreel producers believe that televiewers will want to see on big cinema screens all the details and pageantry of great occasions which do not always register on home television screens. Royal weddings and great sporting events always pack newsreel cinemas, even after they have been televised at length. Newsreels may be rapidly transformed under the impact of television. But one important fact should be noted. The countries in which television is at present developing most actively are, in general, the same as those which produce most of the world's news films. In other words, the transformation of the news film industry, made inevitable by television, has so far affected only a limited number of countries. However, the concentration in a few countries of the production of international newsreels means that any rivalry between news films and television will tend to determine the character, quality and presentation of visual news in many countries which are not in possession of either of these two media.

¹ *Journal of the British Kinematograph Society*, London, August 1950

² *New York Times*, 15 January 1950.

³ *Idem*.

5. Some screen magazines

As already pointed out, screen magazines have certain traits in common with news films. The similarity between the two types of film is sometimes so marked that it is difficult to make a clear distinction between them. As we saw earlier, the magazine formula seems likely to replace the present formula for the presentation of news films.

Among the examples which follow, a certain number of well-known screen magazines have recently ceased production. This fact reflects the increasing costs of short film production and the increasing difficulty

of recovering these costs in the present-day market. To some extent, particularly in the United States, the television market has become an important alternative to the film market as a user of short films. Short films have therefore entered an uncertain period of existence; they require an improvement in market conditions and a further understanding of the future place of television, before they can provide a well-defined format or style of presentation.

Commenting on this situation, an American observer says: "Sponsorship is the only sure salvation for the

comparatively few documentaries now made. This is a fact which the public has been slow to recognize. Because of it and the lure of television, the theatre screen may some day be without news films."¹

The following examples include some of the best-known magazine films produced at present, or until very recently, in a number of countries.

March of Time (United States)

Underlining the present news film crisis is the fact that *March of Time*, which must be considered the prototype of screen magazines, suspended production for cinemas in September 1951 and transferred its activities to television. The company at the same time announced that it planned to produce a small number of longer films which would obtain feature-film distribution in the cinema field.

The American writer just quoted says of this development: "With production costs mounting much faster than a slight income rise and with television offering a cheaper outlet in a rapidly expanding field, continuing sponsorship for the theatre news film was inevitably and obviously doomed. *March of Time* is as much a fatality of the economics of the screen as it is of the novel attraction and lower costs of television. For it is a fact that the motion picture industry has never developed a securely profitable place for short subjects, especially the costlier news-reels and documentary films."²

Founded by Louis de Rochemont in 1934, *March of Time* was a kind of documentary news film for which a new style of presentation was devised, especially with regard to sound-track and to the connexion between sound and image.³ Each issue generally was devoted to a single subject of general interest, connected with current news, but treated as it would be in a review or Sunday newspaper.

Subjects included political topics, international relations, business and industry, labour, public health, music and the arts, science, sport, housing, war and national defence. Average length per issue was 600 metres.

Of the 12 cameramen, four were stationed abroad, while agencies in London and Paris co-operated in obtaining film footage from a wide area. *March of Time* on occasion made use of material supplied by the United States Government, particularly during the war. It also, though rarely, used material provided by the United Nations, and its cameramen photographed United Nations activities both in the United States and abroad.

March of Time obtained distribution through an international network. Regular issues were published every six weeks in the United States and the British

Commonwealth. In French-speaking areas, there were six issues annually. Spanish and Portuguese editions appeared regularly in Latin America. Four hundred copies of each issue were produced for the United States and Canada, 60 for the United Kingdom, 30 for France and North Africa, three for Belgium and two for Switzerland. Some 9,000 cinemas in North America, 3,000 in the British Commonwealth and 1,000 in Western Europe and Asia screened this magazine. Each issue was normally in circulation about 14 months.

Canada Carries On (Canada)

The Canadian National Film Board produces a monthly screen magazine entitled *Canada Carries On* (*En avant Canada*). This one-reel magazine, similar in treatment to *March of Time*, deals with a single subject of domestic interest.

Founded in 1940, *Canada Carries On* was first concerned with subjects directly related to Canada's war effort. Since 1945, the subject matter has been drawn from national problems and developments of general interest. Recent issues have dealt with the following themes: research into cures for cancer; rehabilitation of former convicts in civil life; air-sea rescue organization of the Royal Canadian Air Force; forestry conservation in British Columbia; industrial expansion in Toronto; safe driving in city traffic.

This series, produced by a government-financed agency, is marketed through normal commercial channels. Versions in English or French are regularly screened in some 550 Canadian cinemas. Certain issues are also shown in the United Kingdom and other British countries, and occasionally in Western Europe and the United States.

Eyewitness (Canada)

Another screen magazine produced by the Canadian National Film Boards is *Eyewitness* (*Coup d'Œil*). It is distributed both commercially and non-commercially. After being shown in 35 mm. cinemas, it is exhibited on travelling non-commercial circuits of the National Film Board and in local 16 mm. libraries. The magazine is regularly exported to other British Commonwealth countries.

Both *Canada Carries On* and *Eyewitness* are shown non-commercially in many countries abroad through Canadian embassies or commercial missions. They are therefore a part of the Government's information service abroad, as well as in Canada itself.

Weekly Review (New Zealand)

An interesting example of a screen magazine which closely resembled an ordinary newsreel was provided, until recently, by the *Weekly Review*, produced by the New Zealand Government's National Film Unit.

¹ Bosley Crowther: "Time Marches Off", *New York Times*, 15 July 1951.

² Bosley Crowther: "Time Marches Off", *New York Times*, 15 July 1951.

³ Y. Edgar Anstey: *The Magazine Film*, London, "Penguin Film Review", No. 9.

Founded in 1942 under conditions similar to those of *Canada Carries On*, the *Weekly Review* at first dealt with subjects related to New Zealand's war effort. After 1945, it was concerned with national problems and developments of general interest.

Distribution was obtained in New Zealand cinemas, at first on the basis of free supply of prints, later by normal purchase arrangements. This series continued until 1950, with each issue containing three to six items devoted to various aspects of a central subject. Increasingly the magazine tended to devote the whole of an issue to one subject rather than to separate items.

For reasons of economy, the *Weekly Review* terminated in 1950. The New Zealand unit reorganized its production activities and now delivers two magazine series, in addition to a programme of travel films and instructional films produced for various Government departments. The two magazines now appearing are:

New Zealand Now; two-reel films for overseas distribution, presenting a single subject such as "Cattle Drive" or "New Zealand Bushmen";

New Zealand Mirror; one-reel films, similar in treatment to the former *Weekly Review*, and also aimed at overseas distribution. Twelve of these, for example, had been released commercially in the United Kingdom by December 1951.

Monthly Release Series (United Kingdom)

A fairly large number of film magazines are made in the United Kingdom. The Government has made fairly extensive use of this medium for information purposes. The vigorous tradition of documentary film production in Britain, and the large-scale use of documentaries and information films throughout the period of World War II, have both supported the continuing production of magazine films.

The *Monthly Release Series*, produced by the Crown Film Unit in the Government's Central Office of Information, are not grouped under any general title or series title. Each has a separate title appropriate to its subject matter. They are one-reel films, dealing with a single subject and distributed free of charge once a month to between 2,500 and 3,000 cinemas throughout the United Kingdom; 425 copies are needed to supply this exclusively domestic market. Each film circulates for about four months. In addition, up to 15 "lavenders" are made of each edition, for possible use in overseas distribution.

In principle, this channel of communication is open to any government service which has something important to explain to the public. Since 1949 these monthly films have been devoted largely to explaining economic problems foremost in national interest and concern, and have been sponsored by the British Treasury. Subjects dealt with include the Marshall Plan, devaluation of the the pound sterling, national

food supplies, the post-war programme of commercial expansion, the search for new resources, the investment programme and the role of airlines in the export trade.

This is Britain (United Kingdom)

Also made by the Crown Film Unit, this monthly one-reel magazine dealt with new scientific and industrial advances in post-war Britain. At first it carried three items but later tended to use a single subject per issue. The prime mover in its production was the Board of Trade, and it has dealt mostly with export problems. Concerned primarily with trade promotion, it was mainly used for non-commercial exhibition overseas, especially in the United States, but was also shown occasionally in ordinary cinemas at home and abroad. Production of this series ended in March 1951.

Mining Review (United Kingdom)

This magazine is produced by the Data Film Unit, on behalf of the National Coal Board, for exhibition in 250 cinemas in British mining areas. Its distribution is relatively restricted and highly specialized in comparison with other series. The special interest of *Mining Review* is that it is a documentary news film dealing with economic and social topics of special importance from the miner's viewpoint.

By telling the general public something about the life of British mining areas, *Mining Review* acts as a link between 750,000 men and women in these communities and the rest of the nation. As it is a monthly magazine, its items are intended to be of general and more or less permanent interest. It attempts to give a thorough treatment of these items beyond the narrow limits of current news and never has more than five items a reel.

Mining Review illustrates the systematic and comprehensive use of the cinema as an instrument of mass communication to labour audiences.

Many aspects of the mining industry are dealt with each month. They include the general industrial situation, labour in various sectors of the industry, its technical progress, miners' health problems, workers' activities and family welfare.

Films are distributed free of charge. This policy has aroused some opposition and the question of making them available only on payment is now being discussed.

Following is a summary of programmes given in four issues of *Mining Review* from March to June 1949:

Issue No. 7:

Replacing pit props.
Saturday evening entertainments.
Coal for Cornwall.
Sport at Wembley.

Issue No. 8:

Pithead baths.
Giant excavator for opencast mining.
The pit-pony vet.
Story of the Silenworth works council.

Issue No. 9:

Borer at work.
Gas nationalization.
Sheffield training centre.
At the "dogs".

Issue No. 10:

Complete issue devoted to population movement in Scotland.

The Wealth of the World (United Kingdom)

In addition to British productions already described, several film magazines are privately produced by industrial or commercial sponsors or sponsored by Government agencies.

An interesting magazine produced by Pathé's Documentary Unit is the series entitled *The Wealth of the World*. These subjects, two reels in length, are designed for distribution to cinemas. Their theme is the development of natural resources and productivity in the service of man. They are of high production quality and reflect an international interest. Each issue is sponsored by a large corporation, a government service, or a nationalized industry. Of the first two films made in this series, one was sponsored by the Petroleum Films Bureau, and the other by the British Transport Commission (British Government).

Pathé also produces a weekly magazine called *Pathé Pictorial*, which normally presents four subjects in a reel of about 250 metres. This magazine is commercially distributed to 1,000 British cinemas and, in overseas countries, through the Associated British Pathé distribution outlet. Another Pathé production is a quarterly film magazine, *Summing Up*, distributed chiefly to schools and to the armed forces, as part of a general educational programme on current affairs. In addition, Pathé produces a separate weekly news magazine for the Army, and a quarterly magazine for the Royal Air Force.

This Modern Age (United Kingdom)

This Modern Age was founded as the British equivalent of the *March of Time* and, like its American counterpart, has now ceased production. Produced by the J. Arthur Rank Organization, it achieved a high standard of presentation in the news magazine field. Its subject matter, drawn initially from themes of domestic interest to British audiences, gradually widened to include reports from a number of other countries where developments of interest to the British public were taking place. Many films in the series revealed great thoroughness in research and preparation.

With a wide range of geographical subjects and a monthly release schedule, the two-reel issues of *This Modern Age* proved too costly for sustained production. Forty-one issues were completed, the first appearing in September 1946 and the last in November 1950. In the United Kingdom, *This Modern Age* was commercially distributed to some 2,000 cinemas. It was exhibited in more than 30 countries abroad.

Shell Magazine (United Kingdom)

Various large industrial groups such as the Shell Oil Company have financed and produced their own film magazines for non-commercial exhibition. Shell, in particular, maintains a complete production unit for the making of instructional and documentary films pertaining to the oil industry. The production of a new magazine is one part of their film programme. Distribution of such subjects is arranged through film libraries, scientific film societies and branch offices of the corporation in many countries abroad.

Children's Magazines (United Kingdom)

Among British productions are several magazine films specially made for children. One of these, entitled *Club Magazine*, is produced by Gaumont-British Instructional Ltd. as part of a programme of children's entertainment films now sponsored by the Children's Film Foundation of the British film industry.

This magazine, from 250 to 900 metres in length, has been appearing monthly since 1944. It is intended for exhibition to child audiences through the Children's Cinema Clubs. The Rank Organization alone has 400 clubs in the United Kingdom and 30 in Canada. The cinemas belonging to this group are patronized by as many as 400,000 children a week.

Most items in *Club Magazine* are specially produced for it. Below, for instance, is a summary of No. 50, running for about 10 minutes and including three items: thatching roofs in Norfolk; miniature car race at Eaton Dray; children's visit to Southampton Docks.

Two additional magazines for children's audiences, *Our Magazine* and *One World Magazine*, are made by Wallace Productions for the Children's Film Foundation. One further service is also planned by the Foundation in order to increase the supply of suitable films for a growing number of children's clubs in various countries.

ERP in Action (Mutual Security Agency—MSA)

In Europe, the film magazine first issued by the Economic Co-operation Administration (Marshall Plan) under the title *ERP in Action* was in an intermediate form between newsreels and news magazines.

As such, this series, now cancelled and succeeded by a new one entitled "One-Two-Three", has produced 12 regular issues and five "special" issues, each of which was devoted to a group of stories about economic recovery in one particular country, e.g., Greece, Belgium, France, Netherlands, Austria. Its chief distribution has been non-commercial in both 35 mm. and 16 mm. form. In the United States, it has been played regularly on the American Broadcasting Company's television network, where it appeared as a feature of the Sunday evening television programme "The Marshall Plan In Action".

The new series, according to present plans, will carry three items in each two-reel issue, and will be made in six or seven European languages. European producing firms will be contracted to do individual subjects. Subject matter will not be limited to items of strictly economic interest, but may include all aspects of post-war recovery in Europe—health, education, defence, science and agriculture. Distribution will be effected both through commercial and non-commercial channels, and the television outlet in the United States will continue to be serviced.

An interesting aspect of this production programme is the connexion between newsreel stories and completed magazine issues. Stories covered by MSA's production units are supplied on request to various European countries for inclusion in their own national newsreels. For this purpose a cameraman-correspondent is maintained in each Marshall Aid country. In the case of a small country without extensive

newsreel resources, such as Norway, MSA stories are regularly accepted.

In the United States, stories go to *Telenews* for distribution to television stations and, to a limited extent, to major newsreel companies. An additional television outlet for MSA items is the BBC Television Service in the United Kingdom.

"United Nations Screen Magazine" (*United Nations*)

This series, founded in 1949, has been produced in English, French and Spanish.

The magazine has no sub-titles, but only a spoken commentary. Subjects shown are of international interest, and are related to the activities and preoccupations of the United Nations.

So far, each issue has included several story items. It is possible that later issues may be devoted to a single subject, provided it carries sufficient interest.

Items may either be purchased or specially photographed by United Nations cameramen. Those presented to date have dealt with certain aspects of United Nations activities likely to interest the general public.

In an Annex to this study will be found the scenario of the first magazine produced by the United Nations. It demonstrates not only the structure of a representative news magazine film, but also the objectivity in reportage and presentation which must be employed to meet the international requirements of such a vehicle of information.

6. Feature-length news films

A further aspect of the news film should be mentioned as one which is distinct both from newsreels proper and from the magazine films previously described. This is the feature-length entertainment film largely, and at times even exclusively, composed of material drawn directly from newsreel sources.

Such films are made up of newsreel footage shaped, edited and presented so that it takes on new values as a considered statement in film form. It may be a film evoking the recent past like *The Roaring Twenties*, produced by *March of Time*; or it may be a film concerning a past reaching back to the first days of the cinema like *Paris 1900*, by Mme Nicole Vedrès. In either case, authentic newsreel footage is used and, after careful editing, reinforced by appropriate music, sound effects and commentary, a new type of film is produced which becomes a vehicle for presenting a lesson in history, an illustration of certain current events, or an evocation of sentimental and nostalgic impressions of the past.

Feature-length news films of this type have been

and are being produced in a number of countries. The following are but a few examples of films lasting 30 minutes to an hour, in which original newsreel footage is utilized to evoke an image of events of the recent past, or to interpret the present:

Tsar to Lenin; edited and compiled by Max Eastman, produced by Herman Axelbank, New York 1937.

Paris 1900; compiled by Nicole Vedrès, produced by Pierre Braunberger, Paris 1947.

Ce siècle a cinquante ans; Denise R. Tual, Paris 1950.

The Roaring Twenties; *March of Time*, New York 1950.
Scrapbook for 1933; Pathé Documentary Unit, London 1950.

Farewell to Yesterday; Louis Tetunic, 20th Century Fox, New York 1950.

The following two films are notable examples in this category:

The True Glory. A vivid film panorama of World War II based entirely on footage photographed by the combat services of the Allied Forces in Europe. A joint production by Garson Kanin (United States)

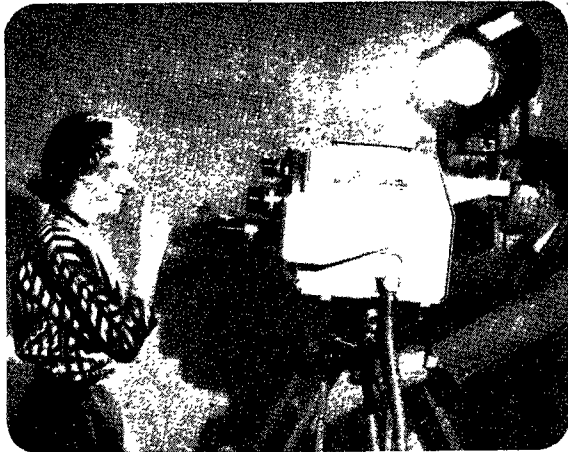
and Carol Reed (United Kingdom), this film was completed in London in 1948 under the auspices of the Supreme Headquarters, Allied Expeditionary Force.

La vie commence demain. This film, directed by Nicole Vedrès, reviews some of the main trends in modern science, art and philosophy as represented by some

of the outstanding leaders in these fields. New photographic material provides the framework for the "film story". But this is complemented by newsreel and library footage which fills out each of the separate sections and comprises the main body of the film.

L'ACTUALITÉ A LA TÉLÉVISION

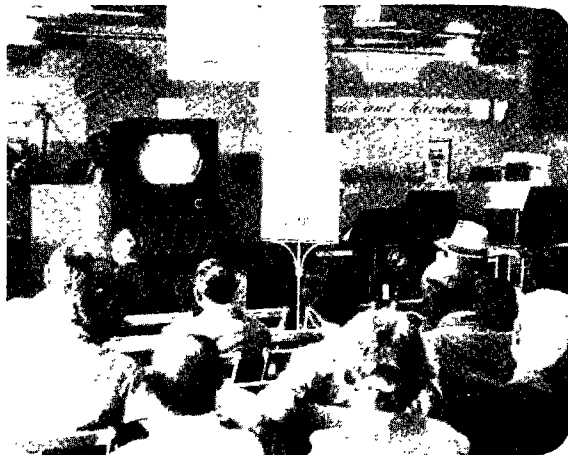
TELEVISED NEWS



1



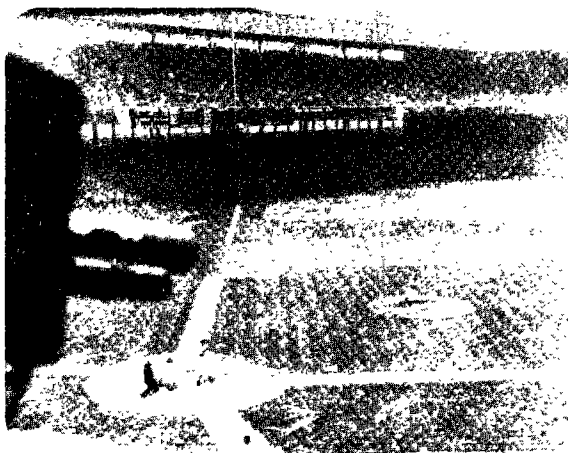
2



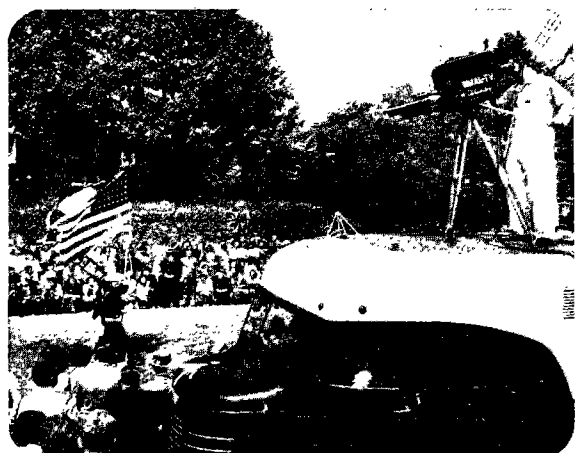
3



4



5



6

1. LE SPEAKER DE TÉLÉVISION DEVANT LA CAMERA.
TV ANNOUNCER BEFORE THE CAMERA.
2. CE QUE VOIENT LES SPECTATEURS.
WHAT THE VIEWERS SEE.
3. DANS UN MAGASIN AMÉRICAIN, LES CLIENTS SUIVENT LES DÉBATS DU CONSEIL DE SÉCURITÉ DE L'O.N.U.
AMERICAN WATCH UN SECURITY COUNCIL DEBATES IN A DEPARTMENT STORE.
4. LES CAMERAMEN DE TÉLÉVISION AU TRAVAIL A PARIS, L'ANTENNE ÉMETTRICE FIXÉE SUR LE BALLON.
PARIS CAMERAMEN IN ACTION WITH BALLOON AERIAL.
5. LA CAMERA DE TÉLÉVISION - TÉMOIN DIRECT D'UN ÉVÉNEMENT SPORTIF.
TV CAMERA DIRECTLY REPORTING A SPORT EVENT.
6. UN ÉMETTEUR DE TÉLÉVISION MOBILE TRANSMET DIRECTEMENT UN DÉFILÉ DE FÊTE.
MOBILE TV CAMERA TRANSMITS A FESTIVAL PARADE.



1



2



3



4



5



6

1. UN TREMBLEMENT DE TERRE A CAUSÉ L'EFFONDREMENT D'ÉGLISES ET D'HABITATIONS EN ÉQUATEUR. AIDE EST DEMANDÉE AUX NATIONS UNIES.
CHURCHES AND HOUSES IN ECUADOR SHATTERED BY EARTHQUAKE, A CALL FOR RELIEF ACTION GOES OUT TO THE UNITED NATIONS.
2. LA POUDRE D.D.T., DON DES NATIONS UNIES, PRÉVIENT LES ÉPIDÉMIES.
DDT SUPPLIED BY UN PREVENTS EPIDEMICS.
3. PLUS DE CIRCULATION PAR LA ROUTE ET LE RAIL - LE LAIT EST TRANSPORTÉ AUX VILLAGES ÉLOIGNÉS A DOS D'HOMMES.
WITH ROAD AND RAIL TRAFFIC DISRUPTED, VOLUNTEERS CARRY DRIED MILK TO REMOTE VILLAGES.
4. DU LAIT POUR LES FEMMES ET LES ENFANTS SANS ABRI.
MILK IS DISTRIBUTED TO HOMELESS MOTHERS AND CHILDREN.
5. LE MARI DISPARU D'EVA SANCHEZ ÉTAIT FERBLANTIER - GRACE A L'AIDE DE L'O.N.U. ELLE GAGNE LA VIE DE LA FAMILLE.
EVA SANCHEZ LOST HER TINSMITH HUSBAND - THE UN HELP HER TO CARRY ON.
6. DES TENTES OFFERTES PAR LES ÉTATS MEMBRES DES NATIONS UNIES DONNENT ABRI AUX NOMBREUSES FAMILLES SINISTRÉES.
TENTS DONATED BY UN MEMBER STATES HOUSE MANY HOMELESS FAMILIES.

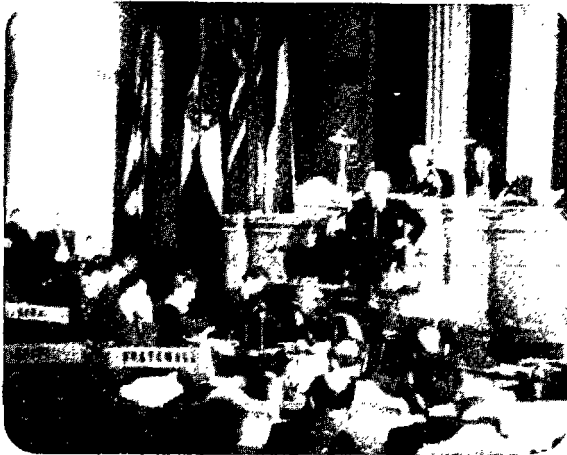
II. UNE ÉDITION DE LA « MARCHÉ DU TEMPS » : LA LUTTE CONTRE LA FAMINE A " MARCH OF TIME " ISSUE : THE FIGHT AGAINST FAMINE



1



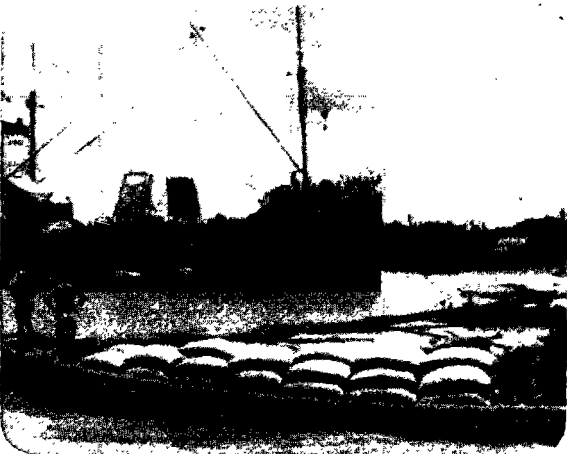
2



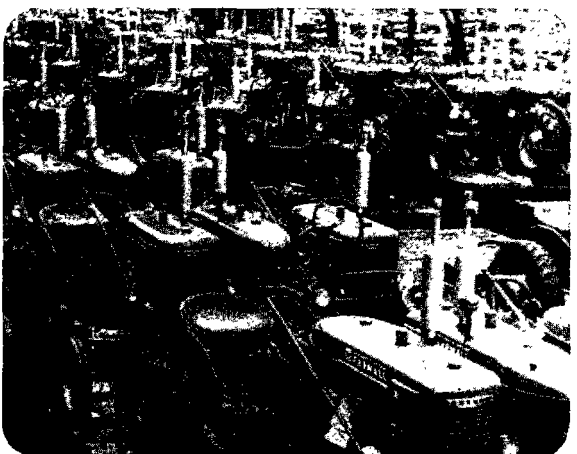
3



4



5



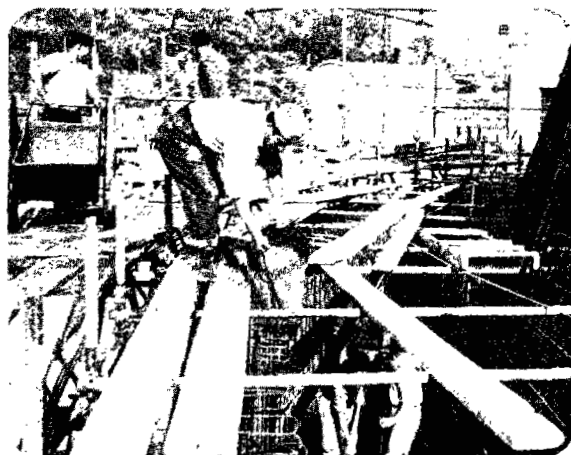
6

1. LA FAIM - UN DES FLÉAUX DE L'HUMANITÉ.
HUNGER - ONE OF MANKIND'S GREAT SCOURGES.
2. UNE PARTIE DE L'HUMANITÉ ATTEND LA SOLIDARITÉ DES PEUPLES PLUS FAVORISÉS.
THE LESS-PRIVILEGED IN ONE PART OF THE GLOBE DEPEND ON THOSE IN MORE FAVOURED COUNTRIES.
3. SEULE LA LUTTE COMMUNE PEUT TRIOMPHER DE LA FAMINE - LA F.A.O. S'ATTAQUE AU PROBLÈME.
ONLY CONCERTED ACTION CAN VANQUISH FAMINE - THE FAO TACKLES THE PROBLEM.
4. DE NOUVELLES MÉTHODES DOIVENT REMPLACER L'AGRICULTURE PRIMITIVE.
PRIMITIVE FARMING METHODS MUST BE CHANGED.
5. DU BLÉ POUR CEUX QUI ONT FAIM.
GRAIN SHIPMENTS FOR THE HUNGRY.
6. LA MÉCANISATION AUGMENTE LA PRODUCTION.
MECHANIZATION MEANS MORE FOOD.

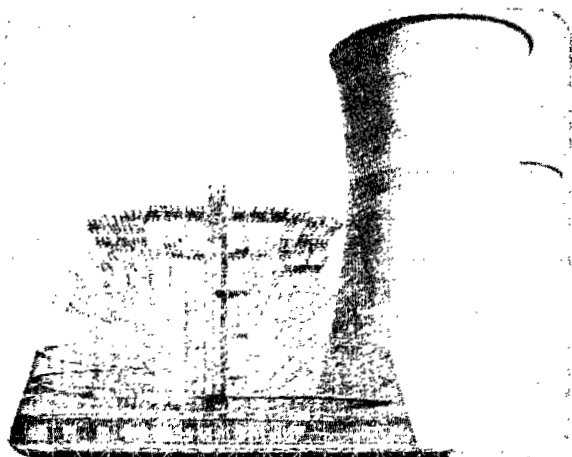
III. LA RECONSTRUCTION D'APRÈS GUERRE THE STORY OF POST-WAR RECONSTRUCTION



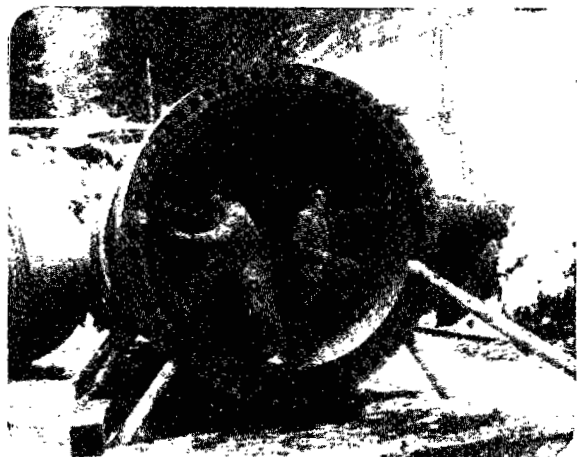
1



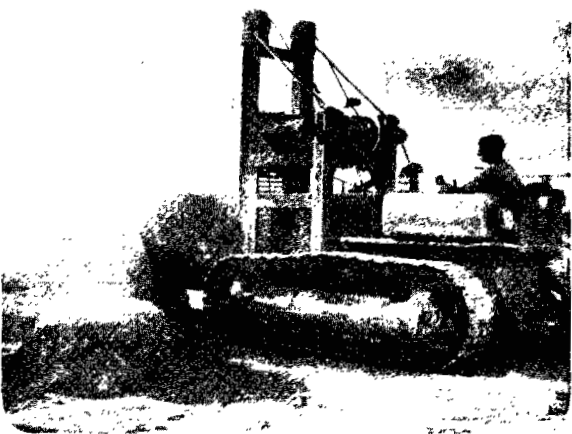
2



3



4



5



6

1. AUNAY-SUR-ODON (FRANCE) A DISAPARU SOUS LES BOMBES. UNE NOUVELLE COMMUNE SURGIT.
AUNAY-SUR-ODON (FRANCE) WAS OBLITERATED BY BOMBS. A NEW TOWN ARISES.
2. DES OUVRIERS CONSTRUISENT UNE USINE POUR L'UTILISATION DE LA VAPEUR NATURELLE A LARDERELLO, EN ITALIE.
WORKERS BUILD A PLANT TO UTILIZE NATURAL STEAM AT LARDERELLO, ITALY.
3. LA VAPEUR ENTRAINERA D'ÉNORMES TURBINES, PUIS SE CONDENSERA DANS DES RÉFRIGÉRATEURS GÉANTS, QUE L'ON VOIT ICI.
THE NATURAL STEAM WILL DRIVE HUGE TURBINES, THEN BE CONDENSED INTO WATER IN GIANT REFRIGERATORS SEEN IN PICTURE.
4. CANALISÉE PAR CE TUBE MONSTRUEUX L'EAU SE PRÉCIPITERA VERS L'USINE HYDROÉLECTRIQUE DE PASSY, DANS LES ALPES FRANÇAISES.
THROUGH THIS MAMMOTH PIPE WATER WILL RUSH INTO THE PASSY HYDRO-ELECTRIC PLANT, IN THE FRENCH ALPS.
5. CARTHAGE L'ANCIENNE, CHÈRE A VIRGILE, SURGIT DE SES RUINES.
ANCIENT CARTHAGE, CELEBRATED BY VIRGIL, IS UNCOVERED BY MODERN EXCAVATORS.
6. PRÈS DE KIRKENES (NORVÈGE) DÉVASTÉE PAR LA GUERRE, UNE PELLE ÉLECTRIQUE GÉANTE DÉGAGE LES MINES DE MAGNÉTITE.
GIANT ELECTRIC SHOVEL HELPS TO RESTORE MAGNETITE MINES NEAR WAR-DEVASTATED KIRKENES, NORWAY.

VII. NEWSREELS

COUNTRY BY COUNTRY

The following table presents in summary form the essential data on which this book has largely been based. It provides a comparative survey of the production and distribution of news films in 51 countries.

Although this table is unavoidably incomplete and is based on information which is not in all cases up to date, it demonstrates the resources and use of news films in each country under study.

The table is supplemented and graphically illustrated by the map of the world which appears at the beginning of the book.

Population statistics are, in general, the mid-1950 estimates of the Statistical Office of the United Nations, as published in its *Monthly Bulletin of Statistics*, August 1951.

Abbreviations and signs used:

PR. Private undertaking.

PUB. State or municipal service.

—No information.

The numbered notes in column 16, "Additional Information", refer to the preceding columns 1 to 15.

COUNTRY POPULATION (IN THOUSANDS)	NUMBER OF CINEMAS (1) PRIVATELY OR (2) PUBLICLY OWNED	TOTAL NUMBER OF SEATS (3)	TOTAL NUMBER OF SPECTATORS PER YEAR (4)	PRODUCING ORGANIZATIONS (5)	NEWS FILMS IMPORTED FROM ABROAD (6)	TYPE OF OWNERSHIP- PRODUCING ORGANIZATIONS (7)
<u>ALGERIA</u> 8,751 (Departments of France)	220 PR.	130,000	20,000,000	— 2 French companies maintain permanent newsreel corres- pondents.	France: _____ 4 France/U.S.A. — 1	—
<u>ARGENTINA</u> 17,196	1,881 PR.	900,000	110,000,000	8 companies	U.S.A. _____ 5 France _____ 1 U.K. _____ 1	PR. but with government protection
<u>AUSTRALIA</u> 8,186	1,676	1,450,000	195,000,000	<u>MOVIETONE NEWS</u> (Fox Film Asia Ltd.) <u>CINESOUND REVIEW</u> (Cinesound Productions Ltd.)	U.S.A. Metrotone Fox International Universal U.K. Gaumont-British Pathé British Paramount	PR. PR.
<u>AUSTRIA</u> 7,000	790 PR. (a few Pub)	240,000	90,000,000	<u>AUSTRIA WOCHENSCHAU</u> <u>MPEA WOCHENSCHAU (U.S.A.)</u>	Items from different countries	52% State 24% KIBA (Pub.) 24% SASCHA (PR)
<u>BELGIUM</u> 8,639	1,355 PR.	757,000	134,324,000	<u>BEL GAVOX</u>	Foreign items U.S.A. Fox Movietone U.K. British Paramount France Actualités Françaises - Pathé	PR.
<u>BOLIVIA</u> 3,990	60 PR.	32,000	6,000,000	<u>BOLIVIA FILMS Ltd</u>	— U.S.A.	..

AVERAGE LENGTH PER ISSUE (8) (METRES)	NUMBER OF ISSUES PER YEAR (9)	AVERAGE NUMBER OF COPIES PER ISSUE (10)	DISTRIBUTION CHANNELS ABROAD (11)	BASIS FOR PAYMENTS (12)	NUMBER OF CINEMAS SHOWING NEWSREELS (13)	COMPULSORY EXHIBITION (14)	CENSORSHIP (15)	ADDITIONAL INFORMATION (16)
200	52 52	about 50	—	Percentage of receipts	..	no	yes	(12) 3% for the first, 2.5% for the second, and 2% for the third week. (15) A commission of censors forbids any subject which might disturb public order, or offend Moslem customs.
300	52	416	..	5% of net receipts	All cinemas show Argentine newsreels	yes	yes	(10) 10% of cinemas present newsreels immediately on release, 40% one week after release, others later on. (14) Showing of a newsreel or of an Argentine short subject is compulsory (decree of 7-9-45).
250 250	52 52	50 Australian editions 30 international editions about 60	Australian subjects are sent to London and New York (Movietone), also to London and New York (Cinesound) for distribution to Warner Bros., Pathé News, Gaumont-British, Universal News.		95% of cinemas	no	yes	(5) MOVIE TONE NEWS is a division of the 20th Century Fox Film Corp., Australia. This company is registered in New South Wales, but controlled by 20th Century Fox of United States. (6) BRITISH PARAMOUNT: about 2/3 of newsreel is of British origin. (7) CINESOUND is the property of the "Greater Union Theatre Group". The J. Arthur Rank organization owns 50% of the shares in this company. (12) 50% of the receipts of U.S. companies are blocked. (13) The distribution of national newsreels is much greater than that of foreign newsreels. (14) NEW SOUTH WALES is the only State having a "Film Quota Act": 52 editions of Australian newsreels are equivalent to an Australian feature film.
270	52	..	..	..	..	no	yes	(2) Four of this number are newsreels cinemas. (5) Until December 1949 the Soviet authorities produced at Vienna the series WIR SIND DABEI (number of copies up to February 1949, 15; February to December 1949, 25; appearing bi-monthly). (13) Cinemas normally present only one newsreel, either domestic or foreign. (15) Censored for children by the LANDESREGIERUNG.
300 300 300 200 200	52 52 52 52 52	.. 16 2	Single items	Exchange of footage	..	no	..	
..	..	..	..		..	no	..	(5) There are no studios or laboratories in Bolivia. (12) No licence is required to import newsreels, which are classed with books, magazines and foreign newspapers.

COUNTRY POPULATION (IN THOUSANDS) (1)	NUMBER OF CINEMAS (2) PRIVATELY OR PUBLICLY OWNED	TOTAL NUMBER OF SEATS (3)	TOTAL NUMBER OF SPECTATORS PER YEAR (4)	PRODUCING ORGANIZATIONS (5)	NEWS FILMS IMPORTED FROM ABROAD (6)	TYPE OF OWNERSHIP- PRODUCING ORGANIZATIONS (7)
<u>BRAZIL</u> 52,124	1,736 PR.	1,000,000	100,000,000	<u>AGENCIA NACIONAL</u> <u>SOCIETE SAO LUIZ</u>	<u>U.S.A.</u> _____ 3 <u>U.K.</u> _____ 1 <u>FRANCE</u> _____ 1	PUB.
<u>CANADA</u> <u>NEWFOUNDLAND</u> <u>and LABRADOR</u> 13,485	1,950 PR	931,000	222,459,000	<u>NATIONAL FILM BOARD</u> (Ottawa) <u>ASSOCIATED SCREEN NEWS</u> (Montreal) <u>AUDIO PICTURES</u> (Toronto)	<u>U.S.A.</u> Paramount, Warner Pathé, Universal, News of the Day, M-G-M, Fox Movietone <u>U.K.</u> Jaro News	PUB — PR.
<u>CHINA</u> 463,500	815	500,000	150,000,000	<u>NEW CHINA NEWS</u>	<u>U.S.S.R.</u>	PUB.
<u>CHILE</u> 5,809	300 PR and PUB	260,000	28,000,000	<u>SERVICIO CINEMATOGRAFICO</u> (CHILE AL DIA) <u>VICTORIA FILMS</u> ("REX")	<u>U.S.A.</u> Fox Movietone, M-G-M, Para- mount, Universal. <u>FRANCE</u> Actualités Françaises	PUB. PR.
<u>CUBA</u> 5,348	516 PR.	300,000	55,000,000	<u>NOTICIERO NACIONAL</u> three separate newsreels: "Noticiero Nacional" "Noticiero El Pais" "Noticiero Royal News" <u>EXHIBIDOR</u>	By items : Mexico <u>U.S.A.</u>	PR. PR.
<u>CZECHO -</u> <u>SLOVAKIA</u> 12,463	2,268 PUB.	—	110,000,000	<u>CZECHOSLOVAK STATE FILM</u> "Film Journal" "The Week in Film" (for Czech territories) "The Week in Film" (for Slovak territories)	By items	PUB.
<u>DENMARK</u> 4,271	430 PR.	135,000	54,000,000	<u>POLITIKEN FILM JOURNAL</u>	By items	PR.

AVERAGE LENGTH PER ISSUE (METRES) (8)	NUMBER OF ISSUES PER YEAR (9)	AVERAGE NUMBER OF COPIES PER ISSUE (10)	DISTRIBUTION CHANNELS ABROAD (11)	BASIS FOR PAYMENTS (12)	NUMBER OF CINEMAS SHOWING NEWSREELS (13)	COMPULSORY EXHIBITION (14)	CENSORSHIP (15)	ADDITIONAL INFORMATION (16)
235	From Sept. 1946 to March 1949 about 180	4	—		National newsreels are distribu- ted free of charge	yes		(2) Two of this number are newsreel cinemas. (5) Controlled by the Ministry of Justice and the Interior; has produced newsreels and documentary films since September 1946. The SOCIETE SAO LUIZ produces newsreels only irregularly. (14) Every cinema must show a national film of good quality (Decree of 24-1-46), either news documentary, or other; minimum length 180 metres (except for advertising films)
300 - 350 300 - 350	12 } 260	— } 120	Newsreel stories and short subjects sent to United States, United Kingdom, and certain of the Commonwealth coun- tries	fixed by contract	900	no	yes	(2) Includes permanent 16 mm. cinemas. (5) Production of newsreels items only for use of news- reel companies abroad. In addition, the NATIONAL FILM BOARD produces the news-magazine EYE-WITNESS (6) By a decision of the government of the Province of Ontario, every reel of foreign news film distributed in Canada must contain 20% of Canadian material, supplied by Canadian companies.
260	..	2	One or two copies for U.S.S.R.		All	yes	yes	(1) All figures relate to the situation of 1948.
300 300	26 26	..	— —		National news reels in 75% of cinemas	no	yes	(5) Advertising film company, producing irregularly.
300 300	52 52	21 20	By items, to Mexico	Exchange	..	..	no	(5) Largely publicity. (15) Newsreels are placed in the same category as the press.
52 52 52			By items		All	yes	yes	(2) 150 of this number are newsreel cinemas.
225	52	12	By items	Exchange	About 55	no	yes	(5) Controlled by the newspaper "POLITIKEN" (6) Since the war of 1939-1945, no complete newsreel is imported from abroad.

COUNTRY POPULATION (IN THOUSANDS) (1)	NUMBER OF CINEMAS PRIVATELY OR PUBLICLY OWNED (2)	TOTAL NUMBER OF SEATS (3)	TOTAL NUMBER OF SPECTATORS PER YEAR (4)	PRODUCING ORGANIZATIONS (5)	NEWS FILMS IMPORTED FROM ABROAD (6)	TYPE OF OWNERSHIP- PRODUCING ORGANIZATIONS (7)
<u>DOMINICAN REPUBLIC</u> 2,121	55 PR.	22,000	15,000,000	<u>EL RADIOTEATRO</u> <u>"LA VOZ DOMINICA"</u>	<u>U.S.A.</u> M-G-M Warners Paramount Universal 20 th Century Fox <u>U.K.</u> via the British Légation	PR.
<u>ECUADOR</u> 3,077	71 PR.	76,000	7,100,000	—	<u>U.S.A.</u> Paramount Universal Warner	—
<u>EGYPT</u> 20,439	226 PR.	200,000	42,000,000	<u>SOCIÉTÉ "MISR" for THEATRE and FILM.</u>	<u>U.S.A.</u> Fox Movietone <u>FRANCE</u> Actualités Françaises <u>U.K.</u> Gaumont British British Paramount <u>GREECE</u> Actualités Grecques (once or twice per year)	PR. with subsidy
<u>ETHIOPIA</u> 16,700	PR.	5,400	..	—	<u>FRANCE</u> Actualités Françaises <u>U.K.</u> Pathe News	—
<u>FINLAND</u> 4,064	471 PR.	133,000	30,000,000	<u>FINLANDIA KUVA CO (x)</u> <u>FILMIKUVA CO.</u> } (xx) <u>FILMISEPPO CO</u>	By items, from different countries	PR. PR. PR.
<u>FRANCE</u> 41,900	5,300 PR.	2,650,000	370,000,000	<u>LES ACTUALITÉS FRANÇAISES*</u> <u>ÉCLAIR JOURNAL</u> <u>GAUMONT ACTUALITÉS</u> <u>PATHE JOURNAL</u> <u>FOX MOVIE TONE</u> <u>RADIO DIFFUSION FRANÇAISE (Télé-</u> vision)	} By items	*Joint stock com- pany in which the state holds a majority of shares

AVERAGE LENGTH PER ISSUE (METRES) (8)	NUMBER OF ISSUES PER YEAR (9)	AVERAGE NUMBER OF COPIES PER ISSUE (10)	DISTRIBUTION CHANNELS ABROAD (11)	BASIS FOR PAYMENTS (12)	NUMBER OF CINEMAS SHOWING NEWSREELS (13)	COMPULSORY EXHIBITION (14)	CENSORSHIP (15)	ADDITIONAL INFORMATION (16)
250-300	..	..	—	Direct payment		no	yes	
—	—	—	—	—	Major cine- mas only	—	—	(6) With Spanish commentary
280	26-30 (total 8,000m) 52	8 3 + 1 2 2	Complete editions sent at irregular intervals to Sudan, Aden, Bah- rein, Syria and Leba- non.	Direct payment	51 (MISR news reels in about 45 cinemas)	no	yes	(10) <u>FOX MOVIE TONE</u> : French commentary with Arabic sub-titles. <u>British PARAMOUNT</u> : English commentary with French and Arabic sub-titles. <u>ACTUALITES FRANÇAISES</u> : One copy with Arabic commentary, recorded in Egypt; the other in French with Arabic sub-titles. <u>BRITISH NEWS</u> : Commentary in Arabic, recorded in London, with French sub-titles.
—	—	—	—	—	All.	..	no	..
2-300	—	—	By subjects, in different countries	Exchange	—	no	yes	(5) (x) Regular release (xx) Irregular release
200 200 200 200 200	52 52 52 52 52	354 137 270 285 220	Complete editions are sent to Switzerland, the Saar, Lebanon, Egypt, Greece, Turkey, Syria, and other countries.		90%	no	no	(5) 30,000 television receivers in September 1951

AVERAGE LENGTH PER ISSUE (METRES)	NUMBER OF ISSUES PER YEAR	AVERAGE NUMBER OF COPIES PER ISSUE	DISTRIBUTION CHANNELS ABROAD	BASIS FOR PAYMENTS	NUMBER OF CINEMAS SHOWING NEWSREELS	COMPULSORY EXHIBITION	CENSORSHIP	ADDITIONAL INFORMATION
(8)	(9)	(10)	(11)	(12)	(13)	(14)	(15)	(16)
300	52	..	Items in exchange	Exchange on the basis of \$2 per foot	..	no	no	(1) This information on Germany refers to the situation in the four occupation zones as it existed at mid-1949. (5) (x) NEUE DEUTSCHE WOCHENSCHAU, the only German newsreel of the BUNDESREPUBLIK, appeared after February 1950. (xx) DER AUGENZEUGE is the only German newsreel in the Eastern zone of occupation (xxx) WELT IM FILM is produced in Germany (Munich) by the Newsreel Section, Motion Picture Branch, Information Services Division, Office of Public Affairs, Office of the U.S. High Commissioner for Germany. (9) The Educational and Cultural Affairs Division, HICOG, also issues 52 copies in 16mm.
..	52	..	..	..	..			
300	52	488	German items	Exchange on footage basis	..			
—	—	—	—	\$10 per reel	13	..	..	(1) Information relates to situation as of 1948
200	52	1						
—	—	—	—	\$10 per reel	—	—	—	
..	64	..	..	..	..	..	..	(1) Information relates to situation as of 1948 (2) 200 of this number are 16mm. cinemas.
270	52	60 (35mm) 10 (16mm)	By items (occasionally)		All	yes	yes	(10) Versions in English, Hindi, Bengali, Tamil, and Telegu. (14) All commercial cinemas are obliged to show on each programme a national newsreel or national information film.
	52							
250m	52	30 (35mm)	..	100 rupias or according to standing of cinema	Most cine- mas and mo- bile unit of Ministry of Information	..	yes	(13) 16mm prints are also used by mobile units.

COUNTRY POPULATION (IN THOUSANDS)	NUMBER OF CINEMAS (2) PRIVATELY OR PUBLICLY OWNED	TOTAL NUMBER OF SEATS (3)	TOTAL NUMBER OF SPECTATORS PER YEAR (4)	PRODUCING ORGANIZATIONS (5)	NEWS FILMS IMPORTED FROM ABROAD (6)	TYPE OF OWNERSHIP- PRODUCING ORGANIZATIONS (7)
<u>ISRAEL</u> 1,094	100 PR.	60,000	400,000,000	<u>CARMEL NEWSREEL</u>	<u>U.S.A.</u> Fox Movietone	PR. Subsidized by the Ministry of Interior
<u>ITALY</u> 46,272	7,500 PR.	4,000,000	579,500,000	<u>INCOM, "SETTIMANA INCOM"</u> <u>SEDI, Milan "FILM GIORNALE</u> <u>UNIVERSALE"</u> <u>CIAG, Milan "CINESPORT"</u> <u>FOX MOVIE TONE ITALIANO</u>	By items	PR. PR. PR.
<u>JAPAN</u> 82,151	2,225 PR.	658,000	610,000,000	<u>NIPPON EIGA SHA LTD</u> (Nippon News) <u>RIKEN MOTION PICTURE CO. LTD.</u> (Bunka News) <u>YOMIURI EIGA SHA</u> (Yomiuri Kokusai News)	<u>U.K.</u> World News (issued by Com- monwealth Film Corporation) <u>U.S.A.</u> United News (issued by Motion Picture Exchange). Also by Exchange Agreements with <u>FRANCE</u> (Eclair Journal Pathé), <u>GERMANY</u> (Neue Deut- sche Wochenschau), <u>ITALY</u> (Incom), <u>SWEDEN</u> (Svensk Film Industri), <u>USA</u> (through International News Service)	PR.
<u>LEBANON</u> 1,238	48 PR.	24,000	6,000,000	—	<u>FRANCE</u> Fox Movietone (Paris) Pathé Journal Actualités Françaises Eclair Journal	—
<u>LUXEMBOURG</u> 297	29 PR.	20,700	2,750,000	—	<u>FRANCE</u> Pathé Gaumont Actualités Françaises <u>U.S.A.</u> Fox <u>BELGIUM</u> Belgavox	—
<u>MALAYA</u> and <u>SINGAPORE</u> 6,080	100 PR.	—	—	<u>MALAYA FILM UNIT</u> <u>SHAW BROTHERS</u>	<u>U.K.</u> British Movietone News British Paramount News British Pathé News British News (C.O.I.) <u>U.S.A.</u> News of the day (M-G-M)	PUB. PR.
<u>MEXICO</u> 25,581	1,726	1,400,000	108,000,000	<u>ESPANA MEXICO ARGENTINOSA</u> <u>"NOTICIERO MEXICANO"</u> <u>NOTICIERO Y DOCUMENTALES</u> <u>"CLASA EXCELSIOR"</u>	<u>U.S.A.</u> MGM, Fox, Paramount, Universal, Pathé <u>CANADA</u> <u>FRANCE</u>	PR. PR.

AVERAGE LENGTH PER ISSUE (METRES) (8)	NUMBER OF ISSUES PER YEAR (9)	AVERAGE NUMBER OF COPIES PER ISSUE (10)	DISTRIBUTION CHANNELS ABROAD (11)	BASIS FOR PAYMENTS (12)	NUMBER OF CINEMAS SHOWING NEWSREELS (13)	COMPULSORY EXHIBITION (14)	CENSORSHIP (15)	ADDITIONAL INFORMATION (16)
300	24	4	Occasionally; chiefly to U.S.A.		All	no	yes	
250	3 x 52 52 26 52	3 x 85 about 50 30 x 55 30 x 55	Complete editions and individual stories go regularly to Swit- zerland, Spain, France, Belgium, Holland, Denmark, U.K., Yugoslavia, Bulgaria, Hungary, Austria, Czecho- slovakia, Poland, U.S.A., Argentina	Exchange	All	yes	yes	(2) 500 of this number are 16 mm. cinemas. (14) Showing of national newsreels is compulsory for 6 months of the year (Law of 29 December 1949, N 958, Article 18)
250-300	52 52 52	120	By items with France, Germany, Italy, Sweden, U.S.A.	Included in feature chan- ges <u>United</u> <u>News</u> charges 25% of net ci- nema receipts	All	..	no	(5) Nippon Eiga Sha Ltd. has produced seven issues of a special children's newsreel entitled <u>Kodomo Gurafu</u> (Childrens Graphic News).
2 - 300	52	—	—		9	no	yes	
180 - 220	52	—	—		About 12	no	no	
300 300	(1949) 3 5 52 52 52 52 52	up to 10 copies 1 1 1 1 1	By items: to U.K. (Colonial Office and C.O.I.) to U.S.A. (Telenews and Pathé, via London)			no	yes	(6) BRITISH NEWS is shown in 35 mm. in regions which are not serviced by a commercial newsreel; and in 16 mm. for non-commercial use.
360 360	52 52	41 40	Exchange of items with the Spanish news- reel "NO-DO"		All	no	yes	(1) Information relates to situation as of 1948. (5) Nearly all subjects are financed by advertising. (6) All in Spanish-language versions. Canadian and French subjects are provided with a Spanish commentary, recorded in Mexico.

COUNTRY POPULATION (IN THOUSANDS)	NUMBER OF CINEMAS (2) PRIVATELY OR PUBLICLY OWNED	TOTAL NUMBER OF SEATS (3)	TOTAL NUMBER OF SPECTATORS PER YEAR (4)	PRODUCING ORGANIZATIONS (5)	NEWS FILMS IMPORTED FROM ABROAD (6)	TYPE OF OWNERSHIP- PRODUCING ORGANIZATIONS (7)
<u>MOROCCO</u> 8,594	95 PR	65,000	12,500,000	—	<u>FRANCE</u> Pathé Actualités Françaises Eclair <u>U.S.A.</u> Fox Movietone (French edition)	—
<u>NORWAY</u> 3,265	411 PR. and PUB.	120,000	29,721,000	<u>NORSK FILM A/S</u>	<u>U.S.A.</u> Fox Telenews <u>FRANCE</u> Actualités Françaises <u>U.K.</u> Gaumont-British <u>U.S.S.R.</u> Moscow Central Studio	PUB.
<u>NEW ZEALAND</u> 1,881	570 PR.	271,000	34,078,349	NATIONAL FILM UNIT Permanent, correspondents (cameramen) for <u>Fox Movietone</u> and <u>Cinesound News</u>	<u>CANADA</u> Universal News (Canadian Edition) <u>AUSTRALIA</u> Cinesound Review <u>U.S.A.</u> Fox Movietone (Australia-New Zealand edition) Fox Movietone (International edition) Warner-Pathé News Universal News Universal News <u>U.K.</u> Gaumont British News Metro News (British ed.) Paramount News (Br. ed.)	PUB.
<u>NETHERLANDS</u> 10,114	488 PR.	230,000	75,000,000	<u>POLYGOON NEERLANDS NIEUWS</u> <u>POLYGOON WERELD NIEUWS</u>	<u>U.S.A.</u> Fox Movietone <u>U.K.</u> Gaumont British	PR. PR.
<u>PARAGUAY</u> 1,406	40 PR.	11,000	1,000,000	<u>EMPRESA FILMADORA</u> <u>PARAGUAYA</u>	<u>U.S.A.</u> <u>FRANCE</u> <u>U.K.</u>	PR. Concession granted by the State
<u>PERU</u> 8,406	235 PR.	180,000	50,000,000	<u>SECCION CENTRAL DE CINE</u> <u>DIRECCION DE PUBLICIDAD</u> Ministry of Interior and Police	<u>U.S.A.</u> <u>FRANCE</u>	PUB.
<u>PERSIA</u> 18,387	80 PR.	65,000	9,000,000	<u>STUDIO PARS FILM</u> Occasional production	<u>U.S.A.</u> Fox Movietone, Paramount <u>FRANCE</u> Actualités Françaises <u>U.K.</u> Through the Information Office of the British Embassy	PR.

AVERAGE LENGTH PER ISSUE (METRES) (8)	NUMBER OF ISSUES PER YEAR (9)	AVERAGE NUMBER OF COPIES PER ISSUE (10)	DISTRIBUTION CHANNELS ABROAD (11)	BASIS FOR PAYMENTS (12)	NUMBER OF CINEMAS SHOWING NEWSREELS (13)	COMPULSORY EXHIBITION (14)	CENSORSHIP (15)	ADDITIONAL INFORMATION (16)
— 200	— 20	—	— By items to France	Direct payment	All	no	yes	(5) In 1949, the cameramen maintained in Morocco by two French newsreel companies produced 50 subjects of about 20 metres each. (6) Editions for North Africa are produced in Paris; local items are added to subjects of general interest.
300	52	..	By items	..	..	no	yes	(5) Production of domestic stories only.
260 260 260 250 250 260 260 260	52 52 52 52 irregular 52 52 52	8 8 3 4 3 7 7	By items		All	no	yes	(5) The NATIONAL FILM UNIT ceased production of the "Weekly Review" magazine in 1950. It still issues shorts on tourism, education, housing, health, etc.
300 250 300 250	52 52 52 52	103 58 24 50	Exchange		87% 42%	no	yes	(11) Belgium, Denmark, Spain, France, U.K., Norway, Italy, Poland, Sweden, Czechoslovakia, U.S.S.R., U.S.A.
175	11 (May to 31st Decem- ber 1948)	3	—		..	yes	no	(2) 16 of this number are open-air cinemas. (5) Inactive at present. (6) Distributed free of charge.
250	variable	10	..		..	..	..	
300	4 per year		By items, chiefly to U.S.A.		..	no	yes	(2) 20 of this number belonged to the Anglo-Persian Oil Co.

COUNTRY POPULATION (IN THOUSANDS) (1)	NUMBER OF CINEMAS (2) PRIVATELY OR PUBLICLY OWNED	TOTAL NUMBER OF SEATS (3)	TOTAL NUMBER OF SPECTATORS PER YEAR (4)	PRODUCING ORGANIZATIONS (5)	NEWS FILMS IMPORTED FROM ABROAD (6)	TYPE OF OWNERSHIP- PRODUCING ORGANIZATIONS (7)
<u>PORTUGAL</u> 8,490	431 PR.	242,000	19,908,000	SOCIEDADE PORTUGUESA DE ACTUALIDADES CINEMATOGRAFICAS "JOURNAL PORTUGUES" POPER FILME producing subjects for the news reel UNIVERSAL INTERNATIONAL	<u>U.S.A.</u> Paramount, M-G-M, Fox, Universal. <u>FRANCE</u> Actualités Françaises Eclair journal	PR.
<u>SPAIN</u> 28,287	3,583 PR.	1,715,000	312,000,000	<u>NOTICIARIOS Y DOCUMENTA-</u> <u>LES CINEMATOGRAFICOS</u> "NO-DO"	By items (from 20 different countries)	PR. with state subsidy
<u>SWEDEN</u> 7,017	2,484 PR.	720,000	50,000,000	<u>SVENSK FILMINDUSTRI</u> "S.F. NEWS"	By items <u>U.S.A.</u> Fox Movietone <u>U.K.</u> British Paramount <u>FRANCE</u> Actualités Françaises <u>U.S.S.R.</u> Soviet Journalen	PR.
<u>SWITZERLAND</u> 4,694	410 PR.	140,000	35,000,000	<u>CINÉ JOURNAL SUISSE</u> <u>FOX MOVIE TONE</u> .Swiss edition	Only stories of interest to Switzerland <u>FRANCE</u> Gaumont Actualités Françaises Pathé Journal <u>ITALY</u> Incom	PR. - PUB. foundation with state subsidy

AVERAGE LENGTH PER ISSUE (METRES) (8)	NUMBER OF ISSUES PER YEAR (9)	AVERAGE NUMBER OF COPIES PER ISSUE (10)	DISTRIBUTION CHANNELS ABROAD (11)	BASIS FOR PAYMENTS (12)	NUMBER OF CINEMAS SHOWING NEWSREELS (13)	COMPULSORY EXHIBITION (14)	CENSORSHIP (15)	ADDITIONAL INFORMATION (16)
300	25	4	Complete editions and individual items exported to Spain, Brazil, U.S.A.		Nearly all	no	yes	
300	280-300	150	Complete editions sent to countries of Latin America, Portugal and Cuba. By subjects to U.S.A., Mexico, France, U.K., Belgium, Holland, Ireland, Germany, Denmark, Italy.	Exchange and direct payment	4,000	yes	yes	(9) Two different editions per week, and a news magazine.
300	40	8-12	By items	Exchange or direct payment (34 kroner per metre shown)	400 of the major cinemas	no	yes	
180 2-300	48	29 21 9 2 7	By items	Free exchange, direct purchase, exchange with reimbursement for difference in footage exchanged	About 240	no	no	(10) 24 copies with German commentary, 3 copies with French commentary, 3 copies with Italian commentary. (11) Argentina, Australia, Czechoslovakia, Denmark, France, U.K., Italy, Norway, Netherlands, Poland, Spain, Sweden, United States. (14) Compulsory showings in German Switzerland, by decision of the Swiss Association of Cinema Owners (S.L.V.).

COUNTRY POPULATION (IN THOUSANDS) (1)	NUMBER OF CINEMAS (2) PRIVATELY OR PUBLICLY OWNED	TOTAL NUMBER OF SEATS (3)	TOTAL NUMBER OF SPECTATORS PER YEAR (4)	PRODUCING ORGANIZATIONS (5)	NEWS FILMS IMPORTED FROM ABROAD (6)	TYPE OF OWNERSHIP- PRODUCING ORGANIZATIONS (7)
<u>TUNISIA</u> (French Protectorate) 3,387	56 PR.	28,000	8,500,000	<u>LES ACTUALITES FRANÇAISES</u>	<u>FRANCE</u> Actualités Françaises Pathé Journal Eclair Journal Gaumont Actualités Fox Movietone (France/U.S.A.)	-
<u>TURKEY</u> 20,935	275 PR.	175,000	25,000,000	FILM SECTION, MINISTRY OF PRESS, RADIO AND TOURISM	<u>U.S.A.</u> <u>FRANCE</u> <u>U.K.</u>	PUB.
<u>UNION OF SOUTH AFRICA</u> 12,108	413 PR.	230,000	55,000,000	<u>DEPARTMENT OF INTERIOR STATE INFORMATION OFFICE</u> <u>AFRICAN FILM PRODUCTION LTD</u>	<u>U.K.</u> British Movietone Gaumont-British News Metro News <u>U.S.A.</u> Fox Movietone Warner-Pathé News Paramount	PUB. PR.
<u>UNITED KINGDOM</u> 50,616	4,755 PR.	4,330,000	1,456,000,000	<u>PATHE NEWS</u> (Associated British Pathé Ltd.) <u>UNIVERSAL NEWS</u> (British Pictorial Productions Ltd.) <u>GAUMONT BRITISH NEWS</u> (Gaumont British Distribution Ltd.) <u>BRITISH PARAMOUNT NEWS</u> (Paramount British Productions Ltd.) <u>BRITISH MOVIE TONE NEWS</u> (British Movietone Ltd.) <u>BRITISH NEWS (C.O.I.)</u> <u>BBC TELEVISION NEWSREEL</u>	 By items By items, from France, Spain, Norway, Sweden, Switzerland, Denmark, Holland, United States	PR. PR. PR. PR. PUB. PUB.

AVERAGE LENGTH PER ISSUE (METRES) (8)	NUMBER OF ISSUES PER YEAR (9)	AVERAGE NUMBER OF COPIES PER ISSUE (10)	DISTRIBUTION CHANNELS ABROAD (11)	BASIS FOR PAYMENTS (12)	NUMBER OF CINEMAS SHOWING NEWSREELS (13)	COMPULSORY EXHIBITION (14)	CENSORSHIP (15)	ADDITIONAL INFORMATION (16)
— 2-300	— 52	— ..	—		59	yes	yes	(5) "Actualités Françaises" maintains permanent cameramen in Tunisia. Their stories are incorporated in the newsreel editions for North African countries and the Near East, and often in the metropolitan edition. (15) No film can be shown in Tunisia without authorization by the Resident General (French Government).
300	10-15	10	By items, chiefly in U.K. and U.S.A.	Direct payment	Principal cinemas	no	no	
— 300	— 52 52	— 12 5	Government and commercial —	— If supplied separately £20 per reel for first run cinemas; much lower rate in rural areas. But rentals are usually included in charge for whole programme of features etc.	75% show one national and one foreign newsreel; the others show foreign reels only.	no no		(5) State produces cultural films for exhibition at home and abroad. National African Film newsreel also covers events in neighbouring African territories such as Nand S. Rhodesia and Portuguese East Africa. Employs 12 cameramen in S. Africa and 2 in S. Rhodesia.
230 230 230 230 230 260-300 (2 hours per week plus one half-hour for children)	104 104 104 104 104 52 104	about 800 (40 (35mm) 66 (16mm) 1	Complete editions, particularly to the Commonwealth. By subjects, to U.S.A., the Commonwealth, Scandinavia, Western and Central Europe. By items to France and U.S.A.	Exchange and direct payment Exchange and direct payment	All	no no	no no	(2) 35 of this number are newsreel cinemas. (5) BRITISH NEWS is shown in colonial territories and does not compete with commercial newsreels. This release is composed of stories obtained from five British newsreels and from additional sources such as the Colonial Film Unit and official film services in Malaya, Africa, etc. 1,300,000 television receivers in January 1952.

COUNTRY POPULATION (IN THOUSANDS) (1)	NUMBER OF CINEMAS (2) PRIVATELY OR PUBLICLY OWNED	TOTAL NUMBER OF SEATS (3)	TOTAL NUMBER OF SPECTATORS PER YEAR (4)	PRODUCING ORGANIZATIONS (5)	NEWS FILMS IMPORTED FROM ABROAD (6)	TYPE OF OWNERSHIP- PRODUCING ORGANIZATIONS (7)
<u>UNITED STATES</u> 151,689	20,230 PR.	11,723,000	3,360,000,000	<u>FOX MOVIE TONE</u> <u>PARAMOUNT NEWS</u> <u>WARNER-PATHE NEWS</u> <u>HEARST INTERNATIONAL</u> (x) <u>NEWS OF THE DAY</u> <u>UNIVERSAL NEWS</u> <u>TELENEWS</u> (xx) <u>ALL AMERICAN NEWS</u> (xxx) <u>MARCH OF TIME</u> (xxx x) (magazine; transferred to television, 1951).	By items, from correspondents abroad, American companies, and foreign newsreels	PR. PR. PR. PR. PR. PR. PR. PR.
<u>URUGUAY</u> 2,353	207 PR.	121,000	—	<u>CINESUR S.A. - EMELCO</u> <u>"URUGUAY AL DIA"</u> <u>"EMELCO NEWSREEL"</u>	<u>U.S.A.</u> Fox Movietone, Metro, Warner-Pathe <u>U.K.</u> British Olympic News <u>SPAIN</u> No - Do	PR. PR.
<u>VENEZUELA</u> 4,986	350 PR.	150,000	30,000,000	<u>BOLIVAR FILMS Ltd</u> <u>C.I.V.E.N.C.A.</u>	<u>U.S.A.</u>	PR. PR.
<u>YUGOSLAVIA</u> 16,250	957 PUB.	258,300	66,767,000	NATIONAL PRODUCTION AGENCIES <u>"AVALA"</u> Belgrade <u>"Zastava"</u> <u>"JADRAN"</u> Zagreb <u>"TRIGLAV"</u> Ljubljana <u>"BOSNA"</u> Sarajevo <u>"LOVCEN"</u> Titograd <u>"VARDAR"</u> Skoplje	By items <u>U.S.A.</u> <u>FRANCE</u> <u>ITALY</u>	} PUB.

AVERAGE LENGTH PER ISSUE (METRES)	NUMBER OF ISSUES PER YEAR	AVERAGE NUMBER OF COPIES PER ISSUE	DISTRIBUTION CHANNELS ABROAD	BASIS FOR PAYMENTS	NUMBER OF CINEMAS SHOWING NEWSREELS	COMPULSORY EXHIBITION	CENSORSHIP	ADDITIONAL INFORMATION
(8)	(9)	(10)	(11)	(12)	(13)	(14)	(15)	(16)
300 300 300	104 104 104	2500-3000 copies twice weekly	Complete editions to many countries. By items to other companies or foreign correspondents of American companies	Fixed by contract	95%	no	no	(2) 20 of this number are newsreel cinemas. (5) (x) National and foreign subjects. (xx) 15,000,000 television receivers in January 1952. (xxx) ALL AMERICAN NEWS is designed for the Negro population. (xxxx) MARCH OF TIME: information in cols. 8-14, applies to period prior to this news- films transfer to television, September 1951.
300 300	104 104							
250 600	52 8	45 400 for U.S.A. and Canada		\$3 per foot	9,000 in U.S.A. and Canada 3,000 in the commonwealth in Europe and the Orient	no		
250-300 250-300	52 26	5 3	— —		All	no	yes	(2) 20 of this number are 16mm. cinemas. (5) Mostly advertising subjects. (13) Nearly all cinemas present newsreels from abroad. (15) For children only.
200-300	52 26	8	By items, to U.S. news- reels, Cuba, Mexico, and Argentina.		Most	no	yes	(5) Chiefly subjects of local interest, many of which are financed by the government and by private industries.
300	149	81	By items in exchange with U.S.A., France and Italy.		All	yes	yes	(2) 130 of this number are 16mm. cinemas (6) Imported news items undergo no change in presentation.

Appendix

First United Nations Screen Magazine (script and commentary)

REEL 1.

Main Title Animation.	The UN Film Board Presents <i>This is the United Nations.</i> Screen Magazine No. 1. Written by Leo Davis and Albert Wasserman. Edited by Dena Levitt and the UN Staff. Narrated by Curt Conway and Alexander Scourby. Produced under the direction of Leo Hurwitz.	Map of Jerusalem.	Most of the Holy Places are in the old city, which since the war, has been held by Jordan . . .
Animation Silhouette.		Map continues.	During the truce, the UN set up a corridor between Israel and Arab Jerusalem.
Street scenes, Jerusalem.	General Assembly acts to make Jerusalem an international area. This was the city of Jerusalem—many centuries ago. And this is still Jerusalem—today.	Exterior General Assembly Building, Flushing, New York.	In 1949, the General Assembly continued its search for a solution. Two basic positions emerged. One—internationalization under the Trusteeship Council. Two—internationalization under the General Assembly, with some autonomy for Arab and Jew. Israel and Jordan opposed both plans, while guaranteeing access to the religious places.
Greek Orthodox Procession.	But now, in this ancient and timeless setting, a new element . . .	Various shots of General Assembly.	In December 1949, internationalization under the Trusteeship Council was approved. The vote was 38 in favour, 14 against.
UN Guards—Pan up building.	United Nations Guards: symbols of the UN's effort to bring peace to Palestine . . .	Map of Jerusalem.	Under the terms of the resolution, Jerusalem is to be governed by the United Nations as an international area, separate from both Israel and Jordan.
UN Guards at gate. L.S. views of Jerusalem.	The partition plan of 29 November 1947 called for the internationalization of Jerusalem: the city whose name means "inheritor of peace". The next day that plan was swept away, by war . . .	L.S. City of Jerusalem.	This year the Trusteeship Council will submit a specific plan for the Administration of the City of Jerusalem and the Holy Places.
Fighting sequence.	War between the armies of the surrounding Arab States and Jewish Palestine . . .	Animation silhouette.	Under the International Civil Aviation Organization, 25 weather ships promote safety at sea.
C.S. Arab soldier firing gun.	The last bullet of that war was fired in February 1949 . . .	Fade in map of air and sea routes.	The North Atlantic: air and sea road between Europe and America . . .
Fighting sequence.		Map.	On its black waters, member nations of UN's ICAO maintain 10 weather stations.
Sequence of ruins.	The scars of that fighting are not yet healed. But ruins are not new to Jerusalem. Under her streets lies buried the wreckage of 19 earlier Jerusalems: home and battleground of many peoples.	As the last ship pops in.	Eleven countries pay for these ships.
Greek Orthodox procession.	The square mile of land around the flagstones where Jesus stood before Pilate is probably soaked with more blood than any other square mile on earth.	Map zooms into 1 ship.	At 44 degrees North, 41 degrees West—
Pan over Wailing Wall.	Jerusalem, City of the Holy Places.	Dissolve L.S. Ship.	One of these floating weather stations. Code name: "Dog".
Mosque of Omar.	Among them the Wailing Wall—remainder of King Solomon's Temple . . . The Mosque of Omar—sacred to the Mohammedans . . .	Sailors on deck.	Her men do 6-week tours of duty, several times a year.
Pan over Garden of Gethsemane.	The Garden of Gethsemane—where Christ prayed before his betrayal.	Radio tower.	Their job is to study weather for ships, planes, and shore weather stations.
Religious processions.		Inflating balloon.	The heart of that job is the radiosonde balloon.
Shots of modern city.	Outside the old city is a modern city—built by Jews who had returned to live and work here. Today the new city is held by Israel.	Box and rods (each to cue).	Attached is a transmitter which reports air temperature and pressure. And metal rods by which ship radar tracks the balloon.
		As hand lets go—balloon goes up into sky.	The balloons go up at least four times a day and are never recovered. Until they fade from sight, they are followed by a theodolite, which looks like a camera and works like a sextant.

Shots of men reading various instruments.					
Man spins thermometer.					
Balloon in sky.					
Radar tower.					
C.S. Radar Screen—sailor calls.					
C.S. Captain charting directions at desk.					
Radar tower.					
Shots of man reading instruments.					
Man crosses deck, climbs stairs.					
Radio room.					
Radio room.					
Plane in fog.					
Interior of plane.					
Sky.					
Men at movie.					
Santa Claus sequence.					
L.S. Ship.					
Animation silhouette of people.					
Little girl—hand outstretched.					
Nurse at hospital bed. As nurse approaches					
2nd child.					
2nd Nurse—after 2 steps.					
Baby on bed.					
Nurse in ward.					
C.U.—child rubs eyes. Child gets medicine.					
C.U. little girl.					
Hypo in air.					
C.U. little girl.					
Outdoor ward.					
Nurse walks to child.					
2 boys. Mother holds child.					
Boy kicks stone.					
Boy dissolves into—laboratory.					
	The study of weather is a tough assignment.				
	As the balloon moves out of sight—the signals from the metal rods are being picked up by the radar tower.				
	Here, they are translated into information on the direction and velocity of the wind.				
	Radio reports from the balloon's transmitter are coming in at the same time—				
	All this information is collected to chart the weather at different altitudes. Reports are then sent to shore weather stations—and distributed internationally.				
	Information also goes to trans-Atlantic planes by two-way radio.				
	Now and then during the rough six weeks at sea, there are moments to relax.				
	International co-operation on an international subject: Safety at sea . . .				
	The nations fight tuberculosis, 20 million children tested.				
	The wake of war!				
	Poverty . . . hunger . . . cold . . .				
	Where these things are, there is tuberculosis, leader of the world's diseases in crippling and killing mankind.				
	TB knows no borders, no politics.				
	A true internationalist, it must be fought internationally . . .				
	The UN Children's Fund is now in this fight—with supplies like cod liver oil and drugs like streptomycin . . .				
	TB meningitis once meant certain death.				
	With UN streptomycin, not one case has died in this hospital . . .				
	But the war against TB cannot be won in hospitals alone.				
	This year TB will kill 4 to 5 million people: one every 7 seconds.				
	Against that threat—A new weapon: the vaccine BCG. Developed at the Pasteur Institute. BCG is named for Dr. Calmette, now dead, and Professor Guerin, who continues the work . . .				
Laboratory.					This vaccine is made from a special culture, and then filtered into flasks containing rust-proof steel balls. The work is precise, and delicate . . .
Laboratory, continued.					
Lab worker moves to centrifuge.					The flasks are spun to give the vaccine an even consistency . . .
C.U. spinning.					
Spinning continues.					From the laboratories . . .
Loading plane . . . and plane take off.					The vaccine is rushed to the world. In the international fight on TB, the Children's Fund supplies material and equipment. Partners in the campaign are the World Health Organization, the Danish and Swedish Red Cross, Norwegian Help for Europe and National Health ministries and Red Cross societies . . .
					The BCG vaccine goes to 23 countries in Europe, Asia, North Africa and the Middle East.
					Everywhere the arrival of the BCG marks a meaningful holiday.
Car.					
People wave at car.					A day in which the whole world comes to town, a day of international good will—
Car pulls up, handshaking.					. . . and private hope.
Mother and children on road.					
Ditto, continues.					These children know about TB and BCG. They come together to the square, where the medical teams wait. A good vaccinating team can test 20,000 children in a month.
People enter building. C.U.					
C.U. Hypo.					
Dr. and hypo.					
Group of families in yard.					First comes the tuberculin testing.
Boy's face.					
Injection.					In children over 12, the tuberculin is injected . . .
Card.					Positive reaction means natural immunity; no need for BCG.
					Younger children are tested with medicated patches . . .
Series of C.U.'s					Those who are negative line up for BCG—to get from it a resistance they do not yet have.
Kids get patches.					
Families.					
Card C.U.					
Kids lined up for shots.					
Series of kids getting shots.					The International TB Campaign has opened the first battle in the war on tuberculosis. Already 20 million children have been tested—and 8 million vaccinated.
					But before even the first battle is over, 50 million more must be tested . . .
					The complete defeat of TB, however, calls for an all-out war.
1st shot waiting boy.					
Families lined up waiting.					
C.U. Baby in cap.					East and West unite in voting aid to under-developed countries.
Silhouette					. . . In many parts of the world, time has moved slowly.
Animation.					People still live and work as their ancestors did.
Silhouette, man, boy and animals.					
C.U. Camel.					

Plowing with bullock (as bullock moves up close).	. . . Manpower still takes the place of modern machines.		
Man sawing.	The conditions of these areas can be summed up in one functional word:		
Second man sawing.	Under-development—a word that signi- fies many things. . . . Back-break- ing labour, producing little . . . il-	General Assembly.	. . . On 16 November 1949, the broad programme of technical assistance is unanimously approved by the General Assembly.
Group sawing	literacy, poverty, and early death . .		
Chinese pushing wheelbarrows.	perpetuated through generations.		
People doing primitive work.		C.U. Man lifting rock (after he straightens up).	. . . But in some parts of the world, the sound of applause is not heard.
Rushing water.	And yet, great possibilities exist in these areas. In addition to vast human resources, there is a wealth of water, minerals and raw materials.	Pan across Chinese carrying rocks.	. . . For millions of people, on every continent, other sounds must first be created.
Freshly turned land.	. . . and there is earth—fertile, and ready for full cultivation.	L.S. rocks streaming down on huge pile.	. . . Sounds that clear the way for construction.
Delegates at General Assembly.	The United Nations and its Specialized Agencies have long been concerned with under-development. Now, at the Fourth General Assembly, an expanded programme of assistance is proposed. It involves many kinds of activities by the UN and its Specialized Agencies. Among these are:	Men in cable car.	For building bridges and networks of roads . . .
Animation: men around drawing.	Technical advice. For example, on how to build a power plant.	Factory construction.	For building factories and homes.
Animation: bamboo forest.	Research. On finding new uses for bamboo and other raw materials.	Dam and rushing water.	. . . Sounds of harnessed water, pre- lude to irrigation and scientific farming.
Animation: factory.	Pilot plants. To show how industry can be adapted to local needs and resources, and to serve as models for future plants.	Dolly along instrument panel.	. . . Hydro-electric power . . . quiet overture to modern industry.
Animation: teacher and students at chart.	. . . Training. To develop skilled technicians and administrators. . . . In substance, the programme will put the technical experience of the world	Several shots drilling.	
		Factory work (several shots).	
		Smokestack.	. . . These are the sounds that must be heard if a large part of the world is to be released from serfdom.
		General Assembly.	. . . The applause of the General Assembly marks a historic beginning.
		Insignia UN.	THIS IS THE UNITED NATIONS.

Bibliography

A. UNITED STATES OF AMERICA

- "Are Newsreels News?" *Nation*. 141: 369-70. 2 October 1935.
- Baller, A. H. "Newsreel Propaganda." *Christian Century*. 51: 838. 20 June 1934.
- Beatty, Jerome. "Shooting the Big Shots." *American Magazine*. 111: 68-9. February 1931.
- "Celluloid Censorship; March of Time; Eighth British Edition." *Time*. 27: 40-2. 1 June 1936.
- Cassirer, Henry A. "Television News." *Journalism Quarterly*. September 1944.
- Churchill, W. L. S. "You Get It in Black and White, Newer Mediums Cannot Replace the Printed Page." *Colliers*. 96:32+. 28 December 1935.
- Cohen, Emanuel. "Business of the International News by Motion Pictures." *Annals of the American Academy*. 128: 74-8. November 1926.
- Crosby, J. P. "Newsreeland." *Atlantic Monthly*. 182: 126-7. December, 1948. Part quoted in *Readers Digest*. 55: 121-2. August 1949.
- Crowther, Bosley. "'Time' Marches Off." *New York Times*. 15 July 1951.
- Cunningham, J. P. "Coronation in Color." *Commonwealth*. 26: 246. 25 June 1937.
- Dangerfield, George. "Time Muddles On." *New Republic*. 88: 43-5. 19 August 1936.
- Davenport, W. R. "Shooting the Shooters." *Colliers*. 80: 8-9. 9 July 1927.
- Desmond, R. W. "News about the Newsreel." *Christian Science Monitor Magazine*. P. 5+. 28 September 1938.
- Dulac, G. "Educational and Social Value of the Newsreel." *International Review of Educational Cinematography*. 6: 545-50. August 1934.
- "Educational Newsreels for WPA." *Literary Digest*. 122: 32. 8 August 1936.
- Erskine, John. "Newsreels Should Be Seen and Not Heard." *American Mercury*. 35: 219-22. June 1935.
- Farber, Manny. "More Notes on Newsreels." *New Republic*. 111: 495. 16 October 1944.
- Farber, Manny. "Newsreel." *New Republic*. 190: 717. 22 November 1943.
- Ferguson, O. C. "All the World Loves a Winner; Pictures of the Joe Louis-Max Schmeling Fight." *New Republic*. 87: 266-7. 8 July 1936.
- Ferguson, O. C. "Time Steals a March; Release on Nazi Germany." *New Republic*. 94: 19. 9 February 1938.
- "First Casualty." *Time*. 53: 94. 23 May 1949.
- Floherly, J. J. "Shooting the News." Philadelphia, J. B. Lippincott, 1949. 150 pp.
- Ford, R. R. "Newsreel; Reply with Rejoinder." *New Republic*. 110: 119. 24 January 1944.
- Frakes, Margaret. "Time Marches Back; Propaganda for Defence." *Christian Century*. 57: 1,277-8. 16 October 1940.
- Genock, Ted. "Newsreel Man Shoots the War." *American Mercury*. 55: 158-6. August 1942.
- Goodenough, Marie. "The Movies Have their Wanderlust." *Educational Screen*. 2: 222-6. May 1923.
- Great Pictures—1948; The Outstanding Photos from the Fifth Annual News Pictures of the Year; Competition and Exhibition Jointly Sponsored by Encyclopedia Britannica Book of the Year and the University of Missouri School of Journalism*. Ed. by Clifton C. Edom. Garden City Publishing Company, 1948. 126 pp.
- Great Pictures—1949*. New York, Greenberg Publishers, 1949. 128 pp.
- Hart, W. G. "Possibilities in the Use of the School Newsreel." *Educational Screen*. 17: 184-5. June 1938.
- "Hearst's News of the Day." *Time*. 28: 25. 23 November 1936.
- Hoellering, Franz. "This Month's March of Time; War, Peace and Propaganda." *Nation*. 148: 708. 17 June 1939.
- Horgan, Paul. "Lens." *New Republic*. 101: 11-12. 8 November 1939.
- Hubl, A. "Cultural Films and Sound Newsreels." *International Motion Picture Almanac*, 1950-51. *International Review of Educational Cinematography*. 4: 268-9. April 1932.
- Ind, Allison. "Get the Picture Story." *Saint Nicholas*. 59: 135-7. January 1932.
- Ingles, Ruth A. "Freedom of the Movies." The University of Chicago Press, 1947.
- Irwin, T. D. "Camera! Feeding the Newsreels." *Popular Mechanics*. 53: 794-9. May 1930.
- Jacobs, F. "Motion Picture will Preserve Historical Events for Future Generation." *International Review of Educational Cinematography*. 5: 743-4. November 1933.
- Kracauer, Siegfried and Lyford, J. P. "Duck Crosses Main Street." *New Republic*. 119:13-15. 13 December 1948.
- Littell, Robert. "Glance at the Newsreels." *American Mercury*. 30: 263-71. November 1933.
- Littell, Robert. "Hard on Heroes; How Newsreel Close-ups Remove Halos." *Reader's Digest*. 29: 89-90.
- Mabie, Janet. "Pictorial Journalism; March of Time." *Christian Science Monitor Magazine*. P. 34. 30 October 1935.
- Mallison, R. H. "Freelance Journalism with a Camera." 4th Ed. London Fountain Press, 1948. 124 pp.
- "Matinée Idols of the Newsreels." *Literary Digest*. 110: 32-3. 5 September 1931.
- Meltzer, Newton E. "Are Newsreels News." *Hollywood Quarterly*. April 1947.
- Menefee, S. C. "Movies Join Hearst." *New Republic*. 84: 241-2. 9 October 1935.
- Montague, William. "Newsreel and Public Opinion." *High Points*. 20: 5-12. June 1938.
- "Movie Magazine; Rank Producing Organization Offers Current Events Film, *This Modern Age*." *Business Week*. P. 102. 10 August 1946.
- Mullen, S. M. "All That Flickers is not News: Propaganda in the Newsreels." *Scholastic*. 28: 11+. 23 May 1936.
- "New March of Time Program Features Books." *Publishers' Weekly*. 146: 1,756. 28 October 1944.
- News on Television. A Report of an Investigation Carried out under the Terms of a Fellowship of the Kaltenborn Foundation by Ralph A. Renick, News Editor*. Miami May 1950.

"Newsreel Race: Advantages of 16 mm. Film Forecasts its Wide Adoption." *Business Week*. P. 41. 5 January 1946.

"Newsreel: Re-enacted Events make Bow." *Newsweek*. 5: 38-9. 9 February 1935.

"Newsreels Seek Gains." *Newsweek*. 4: 22. 6 October 1934.

North, Anthony. "Let's Wait for the Newsreel." *New Outlook*. 164: 21-5. October 1934.

Perryman, C. R. "Adventures of a News Hound." *Sunset*. 65: 34-5. July 1930.

"Possibilities on the Use of the School Newsreel." *School Management*. 8: 62. November 1938.

Pringle, H. F. "Movies Swing an Election: Sinclair or Merriam?" *Reader's Digest*. 29: 4. August 1936.

Schurmacher, E. C. "Cameraman Foretells Disaster." *Popular Mechanic*. 60: 836-41. December 1933.

Schurmacher, E. C. "Get the Story! They Risk their Lives to Live." *Popular Mechanic*. 57: 404-11. March 1932.

"Seeing the World in Ten Minutes." *Popular Mechanic*. 71: 696-9+. May 1939.

Seldes, George. "Screen and Radio." *Scribners Magazine*. 102: 56-8. July 1937.

"Shanghai Shambles." *Time*. 30: 33. 13 September 1937.

Smith, A. "Town Crier Finds a Home." *Delineator*. 121: 20+. September 1932.

Stallings, Laurence. "Words and Pictures: Newsreel Cameramen." *Saturday Evening Post*. 109: 8-9+. 21 November 1936.

Stenius, Arthur. "High School Newsreel." *High School Journal*. 18: 233-7. November 1935.

Stenius, Arthur. "High School Newsreel is Neither Fad Nor Fancy." *Nations' Schools*. 24: 16-19. July 1939.

Stenius, Arthur. "Newsreel—a New Student Activity." *School Activities*. 9: 157-8. December 1937.

Stenius, Arthur. "School Newsreel Needs a Sponsor." *Educational Screen*. 16: 184-5. June 1937. Summary. *School Review*. 45: 641-2. November 1937.

Sugrue, Thomas. "Newsreels in America, their Origin, History, and Social Function: What They Mean to Posterity: How They are Made." *Scribners Magazine*. 101: 9-18. April 1937.

Troy, William. "Journey to the End." *Nation*. 138: 630. 30 May 1934.

"Sound and Fury over Free Speech: Victory in Kansas Newsreel Censorship, Radio Ponders Status." *Literary Digest*. 123: 3-4. 1 May 1937.

Troy, William. "Pictorial Journalism; March of Time." *Nation*. 140: 232. 20 February 1935.

"Universal Spotlight." *New Republic*. 63: 139-40. 25 June 1930.

Van Doren, Mark. "Ethiopia and the Red Square; Series of Russian Newsreels." *Nation*. 144: 26. 2 January 1937.

Van Doren, Mark. "What Pictures Mean; March of Time: Inside Nazi Germany." *Nation*. 146: 136-7. 29 January 1938.

Villard, O. G. "Propaganda in the Movies." *Nation*. 139: 665. 12 December 1934.

"What Newsreels Should be Like." *International Review of Educational Cinematography*. 4: 142-3. February 1932.

Whiting, J. R. *Photography is a Language*. Chicago, Ziff-Davis Publishing Company, 1947. 142 pp.

Williams, Michael. "Views and Reviews: Demoralizing Use of Musical Backgrounds with Newsreels of the War." *Commonwealth*. 35: 485-6. 6 March 1942.

Woods, T. F. "Headlines in Celluloid." *Saturday Evening Post*. 218: 22-3+. 11 August 1945.

Wyatt, E. V. "March of Time." *Catholic World*. 143: 602. August 1936.

B. GREAT BRITAIN

Anstey, Edgar. "The Magazine Film." *Penguin Film Reviews*, No. 9, London, 1949, p. 17.

Association of Cinematograph and Allied Technicians, Sixteenth Annual Report 1948/49, London, p. 31.

"Beware of the Newsreels." *Tribune*. 5 and 12 August 1949.

Cave, Clement C. "Newsreels Must Find a New Policy." *Penguin Film Review*. No. 7, London, 1948, p. 50.

Dorté, P. H. "The BBC Television Newsreel." *BBC Quarterly*, No. 4. January 1949, London.

Factual Film, A Survey Sponsored by the Dartington Hall Trustees, London, 1947, p. 136.

"Free Comment." *Sequence*, Film Quarterly, No. 8, London, Summer 1949.

"Newsreel in War Time." A symposium arranged by the Newsreel Association, *Journal of the British Kinematograph Society*, No. 9 (1), January to March 1946, pp. 17-27.

Rogerson, J. C. "Tribune Hits at Newsreels." *Ciné Technicien*. No. 15, September-October 1949, London.

Sheridan, Paul. "British Movietone Choose." *Impact*, Summer, 1949, London.

Thomas Howard, Bland W. S., Gordon Ken. "Evolution and Development of the Newsreel." *Journal of the British Kinematograph Society*, August 1950, London.

Tunwell, Alf. "Newsreel Monopoly." *Impact*, Spring, 1949, London.

C. FRANCE

Benoît-Lévy, Jean. *Les grandes missions du cinéma*. Parizeau, Montreal 1949.

Dulac, Germaine. "La portée éducative et sociale des actualités." *Interciné*, August 1939.

Este, Philippe. "Les Actualités". *Le cinéma par ceux qui le font*, Fayard, Paris.

Jay, Jean. "Est-il possible d'allonger les actualités?" *Le Film français*. No. 298, 21 July 1950, Paris.

Mandion, René. "Cinéma reflet du monde". Montel, Paris, 1944.

Montange, Louis. "Chasse gardée". *L'Ecran français*. No. 247, 27 March 1950.

"La télévision a détrôné les actualités de cinéma". *Figaro*, 13 December 1949.

D. SWITZERLAND

Arnet, Edwin. "Die Schweizer Filmwochenschau gefährdet". *Neue Zürcher Zeitung*, 13 December 1949, Zürich.

Bellac, Paul. "Les programmes de la télévision et les spectateurs". *Société suisse de radiodiffusion*. May 1950, Berne.

Laemmel, Hans. "La mission des actualités cinématographiques". *Cinéma d'aujourd'hui, cahiers de tract*, No. 10, Geneva, Paris, 1945.

E. CZECHOSLOVAKIA

A Look at the Czechoslovak Nationalized Cinema. Prague, 1949.

F. GERMANY

Dauters, O. Erich. *Wochenschau und Volksbildung*. Bildstelle des Zentralinstitutes für Erziehung und Unterricht, Berlin, 1932.

Giese, Hans-Joachim. *Die Film-Wochenschau im Dienste der Politik*, Dresden, 1940.

25 Jahre Wochenschau der UFA, Berlin, 1939.

Traub, Hans. *Der Film als politisches Machtmittel*. Munich, 1933.

G. UNESCO

World Communications. Press, Radio, Film, Television, 1951.
Press, Film, Radio. Reports of the Commission on Technical Needs. Detailed reports on the press, news agencies, film and radio in various countries. 4 volumes and 2 supplements, 1947-51.

Trade Barriers to Knowledge. A Manual of Regulations Affecting Educational, Scientific and Cultural Materials, 1951.

Legislation for Press, Film and Radio. Fernand Terrou and Lucien Solal, 1951.

Index

- Actualités françaises, les (France) : 14, 15, 35, 38-9, 47, 53-4, 57, 78
 Agencia Nacional (Brazil) : 15, 76
 Agreements, International (Unesco) : 26
 Algeria : 74
 All America News (U.S.A.) : 60-2, 90
 Amet (U.S.A.) : 10
 Argentina : 64, 74
 Associated Screen News (Montreal-Canada) : 76
 Audio Pictures (Toronto-Canada) : 76
 Augenzeuge, der (Germany) : 80
 Australia : 17, 23, 29, 51, 64, 74
 Austria : 14, 17, 23, 24, 29, 41-2, 46, 74
 Austria-Wochenschau : 14, 15, 23, 47, 74
- BBC Television Newsreel (Great Britain) : 63-5, 88
 Belgavox (Belgium) : 74
 Belgium : 20, 51, 54, 74
 Biograph (U.S.A.) : 10
 Blick in die Welt (Germany) : 15, 80
 Bolivar Films Ltda. (Venezuela) : 90
 Bolivia : 74
 Bolivia Films Ltda. (Bolivia) : 74
 Brazil : 15, 25, 64, 76
 British Movietone News (Great Britain) : 13, 24, 88
 British News (Great Britain) : 15, 88
 British Paramount News (Great Britain) : 13, 18, 59, 88
 Brussels Treaty Powers : 26
- Canada : 17, 18, 20, 26, 51, 64, 67, 76
 Canada Carries On : 9, 67
 Carmel Newsreels (Israel) : 82
 Censorship : 23, 55, 56, 58-9, 61
 Central Office of Information (Great Britain) : 15, 21, 68
 Chambre syndicale de la presse filmée française (France) : 20, 54
 Children's magazines (Great Britain) : 69
 Chile : 13, 15, 76
 Chile al Día (Chile) : 15, 76
 China : 15, 31, 35, 51, 76
 Ciné-journal suisse (Switzerland) : 14, 16, 17, 42, 54, 86
 Cinesound (Australia) : 29, 74
 Cinesport (Italy) : 82
 Cinesur (Uruguay) : 55-6, 90
 Clase Excelsior (Mexico) : 82
 Cuba : 13, 64, 76
 Czechoslovakia : 15, 16, 17, 19, 25, 51, 64, 76
- Denmark : 17, 25, 29, 64, 76
 Deutsche Wochenschau (Germany) : 17, 80
 Dominican Republic : 78
- ECA (see Marshall Plan).
 Eclair-journal (France) : 11, 18, 35, 37, 53-4, 78
 Ecuador : 78
 Edison, Thomas Alva (U.S.A.) : 10
 Egypt : 14, 24, 29, 53, 57-8, 78
 El Radioteatro (Dominican Republic) : 78
 Emelco Newsreel (Uruguay) : 55-6, 90
 Empresa Filmadora (Paraguay) : 84
- ERP in Action (Marshall Plan) : 21, 69-70
 Ethiopia : 78
 Exhibidor (Cuba) : 76
 Eyewitness, the (Canada) : 67
- Film Giornale Universale (Italy) : 82
 Film Polski (Poland) : 25
 Filmikuva (Finland) : 78
 Filmiseppo (Finland) :
 Finland : 78
 Finlandia Kuva (Finland) : 78
 Fox Movietone (France, Italy, Switzerland, U.S.A.) : 13, 14, 15, 17, 18, 24, 35-9, 42, 54, 56-9, 60, 66, 78, 82, 86, 90
 Fox Tönende Wochenschau (Germany) : 14, 15, 80
 France : 10, 11, 13, 14, 16, 18, 20-6, 35, 37, 39, 41, 44, 50, 53-5, 64-5, 67, 78
- Gaumont, Gaumont-Actualités (France) : 10, 11, 14, 18, 53-4, 56, 78
 Gaumont-British News (Great Britain) : 13, 18, 24, 53-4, 57-9, 88
 Germany : 10, 11, 14, 17, 20-1, 50, 54
 Griffith, D. : 10, 11
 Greece : 57
- Haiti : 80
 Hearst-International (MGM) (cf. MGM).
 Honduras : 80
 Hungary : 64, 80
- Incom (Italy) : 14, 19, 35-6, 54, 82
 India : 15, 17, 29, 53, 59, 80
 Indian Newsreel Review : 29, 59
 Indonesia : 15, 24, 80
 Information films (Czechoslovakia) : 15, 16
 Iran (see Persia).
 Israel : 31, 35, 82
 Italy : 13-14, 17, 19-20, 24, 35-6, 50, 64, 82
- Japan : 24, 51, 82
 Joint Newsreel Agreement (Germany) : 16
 Journal Portugues (Portugal) : 86
 Journeys through the U.S.S.R. : 15
- Lebanon : 82
 Lumière (France) : 10
 Luxembourg : 82
- Malaya and Singapore : 23, 82
 Malaya Film Unit (Malaya) : 82
 March of Time (U.S.A.) : 9, 20, 24, 54, 67, 70, 90
 Marshall Plan (ERP) : 21, 54, 69-70
 Méliès, Georges (France) : 10
 Mesguich, Félix (France) : 10
 Messter, Oskar (Germany) : 10
 MGM, Metro-Goldwyn, News of the Day, Hearst International (U.S.A.) : 13, 18, 24, 35-6, 38-9, 54, 56, 60, 90
 Mexico : 13, 51, 64, 82
 Mining Review (Great Britain) : 68
 Misr (Egypt) : 14, 29, 57-8, 78
 Monthly Release Series (U.K.) : 68

- Morocco : 84
 Motion Picture Association of America (U.S.A.) : 61
 Movietone (cf. Fox).
 MPEA Tönende Wochenschau (Austria) : 25, 29, 39-40, 47, 74
 Mutual Security Agency : (cf. Marshall Plan).
- National Film Board (Ottawa-Canada) : 67
 Netherlands : 13, 16, 50, 64, 84
 Neue Deutsche Wochenschau (Germany) : 14, 15, 16, 24, 80
 New China News (China) : 76
 News of the Day (see MGM).
 Newsreel Association of Great Britain and Ireland : 15, 18, 21
 New Zealand : 17, 18, 23, 29, 64, 67-8, 84
 No-Do (Spain) : 14, 19, 21, 29, 35-6, 54, 56, 86
 Norsk Film (Norway) : 84
 Norway : 17, 26, 51, 84
 Noticiero Mexicano (Mexico) : 82
 Noticiero Nacional (Cuba) : 76
- One-Two-Three (MSA Series) : 70
- Pakistan : 26
 Paraguay : 25, 84
 Paramount News (U.S.A.) : 13, 18, 24, 35-6, 38-9, 57-9, 60, 66, 90
 Pars Film (Persia) : 84
 Pathé, Pathé-journal (France) : 10, 14, 18, 53-4
 Pathé News (Great Britain) : 11, 13, 24, 53-4, 70
 Pathé Pictorial (Great Britain) : 69
 Persia : 84
 Peru : 25, 84
 Poland : 7, 25
 Polygoon (Netherlands) : 84
 Politiken (Denmark) : 29, 76
 Poperfilme (Portugal) : 86
 Portugal : 86
- Rank J. Arthur (Great Britain) : 13, 14, 16, 24
 Rota system : 18, 30
- Science and Technique (U.S.S.R.) : 15
 Screen Magazines : 66-70
 Saó Luiz Company (Brazil) : 76
 Shaw Brothers (Malaya and Singapore) : 82
- Shell Magazine (U.K.) : 69
 Soviet Sport (U.S.S.R.) : 15
 Spain : 14, 17, 19-21, 29, 35-6, 86
 Svensk Filmindustri (Sweden) : 42, 86
 Sweden : 13, 25, 42, 54, 64, 86
 Switzerland : 14, 16, 17, 24, 37, 42, 54, 86
 Syria : 26
- Telenews (U.S.A.) : 29, 41, 50, 54, 60, 65, 70, 90
 Television : 20, 41, 50, 54, 60, 63-7, 70
 Television Newsreel Unit (Great Britain) : 63-4, 88
 Tête-bêche, projection method (France) : 22
 This is Britain (Great Britain) : 68
 This Modern Age (Great Britain) : 9, 69
 Tunisia : 34, 38, 88
 Turkey : 15, 88
- Unesco : 14, 26, 64
 Union of S. Africa : 88
 United Kingdom : 11, 13-21, 23-4, 25-6, 30-1, 35, 38, 50, 63-6, 68-9
 United Nations Screen Magazine : 70, 91-3
 Universal Declaration of Human Rights, Article 19 : inside cover.
 Universal News (U.S.A. and Great Britain) : 13, 18, 24, 35-6, 38-9, 54, 60, 88, 90
 Uruguay : 13, 21, 42, 53, 55-7, 90
 Uruguay al Día (Uruguay) : 42, 55-7, 90
 U.S.A. : 10, 11, 13, 14, 16-21, 23-5, 29-38, 41, 48, 50, 53-4, 60-2, 63-7, 90
 U.S.S.R. : 15, 17, 18, 23, 25, 35, 42, 54, 60, 64-5
- Vedrès, N. : 70-1
 Venezuela : 90
 Victoria Films (Chile) : 76
 Vitagraph (U.S.A.) : 10
- Warner-Pathé News (U.S.A.) : 13, 18, 24, 35-6, 38-9, 53, 56, 60, 90
 Wealth of the World, the (Great Britain) : 69
 Weekly Review (New Zealand) : 67-8, 85
 Welt im Film, Die (Germany) : 14, 15, 16, 47, 80
 Wir Sind Dabei (Austria) : 42, 75
- Yugoslavia : 15, 17, 25, 26, 35, 90

WORLD COMMUNICATIONS

(2nd edition)

224 pp. *Graphs, statistical tables, maps.*

\$2.50 13/6 650 fr.

This single-volume survey gives a graphic account of the world's facilities for communicating information and ideas by means of the press, radio, film and television. Illustrated and written in simple, direct fashion, it presents concise data on mass media in more than 170 States and territories. The present edition includes many new entries based on information which became available only during the past year.

TRADE BARRIERS TO KNOWLEDGE

167 pp. *Appendixes.*

\$1.00 6/- 300 fr.

This manual sets forth the tariff and trade regulations of 43 countries, affecting the movement of educational, scientific and cultural materials from one country to another. The information on tariff and trade regulations was compiled by the Intelligence Unit of the *Economist*, London. A practical handbook for publishing houses, film libraries, scientific laboratories and all organizations as well as individuals interested in obtaining these materials from abroad, or in sending them to other countries.

NATIONAL DISTRIBUTORS OF UNESCO PUBLICATIONS

ARGENTINA

Editorial Sudamericana,
S. A., Alsina 500, BUENOS AIRES.

ASSOCIATED STATES OF CAMBODIA, LAOS AND VIET-NAM

K. Chantarith, C.C.R.,
38 rue van Vollenhoven, PHNOM-PENH.

AUSTRALIA

H. R. Goddard, Ltd.,
255a George Street, SYDNEY.

AUSTRIA

Wilhelm Frick Verlag,
27 Graben, VIENNA I.

BARBADOS

S.P.C.K. Bookshop,
Broad Street, BRIDGETOWN.

BELGIUM

Librairie Encyclopédique,
7 rue du Luxembourg, BRUSSELS IV.

BOLIVIA

Libreria Selecciones,
av. 16 de Julio 216, Casilla 972, LA PAZ.

BRAZIL

Livraria Agir Editoria,
rua Mexico 98-B, Caixa postal 3291,
RIO DE JANEIRO.

BURMA

Burma Educational Bookshop,
551-3 Merchant Street, P.O. Box 222,
RANGOON.

CANADA

University of Toronto Press,
TORONTO.

CEYLON

Lake House Bookshop,
The Associated Newspapers of Ceylon,
Ltd., COLOMBO I.

CHILE

Libreria Lope de Vega,
Moneda 924, SANTIAGO.

COLOMBIA

Emilio Royo Martin,
Carrera 9a, No. 1791, BOGOTA.

CUBA

La Casa Belga, O'Reilly 455, HAVANA.

CZECHOSLOVAKIA

Orbis, Narodni 37, PRAGUE I.

DENMARK

Einar Munksgaard, Ltd.,
6 Norregade, COPENHAGEN. K.

ECUADOR

Casa de la Cultura Ecuatoriana,
Av. Mariano Aguilera 332, Casilla 67,
QUITO.

EGYPT

La Renaissance d'Égypte,
9 Adly Pasha Street, CAIRO.

FINLAND

Akateeminen Kirjakauppa,
2 Keskuskatu, HELSINKI.

FRANCE

Librairie Universitaire,
26 rue Soufflot, Paris-5^e.

GERMANY

Unesco Vertrieb für Deutschland,
R. Oldenbourg, MUNICH.

GREECE

Eleftheroudakis,
Librairie internationale, ATHENS.

HUNGARY

Kultura, P.O.B. 149, BUDAPEST 62.

INDIA

Orient Longmans Ltd.,
BOMBAY, CALCUTTA, MADRAS.

Oxford Book and Stationery Co., Scindia
House, NEW DELHI.

Rajkamal Publications Co.,
Chowpatty Rd., BOMBAY 7.

INDONESIA

G.C.T. van Dorp & Co.,
Djalan Nusantara 22, JAKARTA.

ISRAEL

Blumstein's Bookstores,
Ltd., 35 Allenby Road, TEL AVIV.

ITALY

G. C. Sansoni
26 via Gino Capponi,
Casella postale 552, FLORENCE.

JAPAN

Maruzen Co. Inc.
6 Tori Nichome, Nihonbashi, TOKYO.

LEBANON

Librairie universelle,
avenue des Français, BEIRUT.

LUXEMBOURG

Librairie Paul Bruck,
50 Grand-Rue, LUXEMBOURG.

MALAYAN FEDERATION AND SINGAPORE

Peter Chong & Co.,
P.O. Box 135, SINGAPORE.

MEXICO

Libreria Universitaria,
Justo Sierra 16, MEXICO D.F.

NETHERLANDS

N. V. Martinus Nijhoff,
9 Lange Voorhout, THE HAGUE.

NIGERIA

C.M.S. Bookshop,
P.O. Box 174, LAGOS.

NORWAY

A/S Bokhjornet,
Stortingsplass 7, OSLO.

PAKISTAN

Thomas & Thomas,
Fort Mansions, Frere Road, KARACHI 3.

PERU

Libreria Internacional del Peru,
S. A., Giron de la Union, LIMA.

PHILIPPINES

Philippine Education Co.,
1104 Castillejos, Quiapo, MANILA.

PORTUGAL

Publicações Europa-America,
Ltda., 4 Rua da Barroca, LISBON.

PUERTO RICO

Panamerican Book Co.,
SAN JUAN 12.

SPAIN

AGUILAR, S.A. de Ediciones,
Juan Bravo, 38, MADRID.

SWEDEN

AB C/E. Fritzes Kungl, Hovbokhandel,
Fredsgatan 2, STOCKHOLM.

SWITZERLAND

French-speaking cantons,

Librairie de l'Université,
22-24 rue de Romont, FRIBOURG.
German-speaking cantons,
Europa Verlag, 5 Rämistrasse, ZÜRICH.

SYRIA

Librairie Universelle, DAMASCUS.

TANGIER

Centre International, 54 rue du Statut.

THAILAND

Suksapan Panit, Arkarn 9,
Raj-Damnern Ave., BANGKOK.

TURKEY

Librairie Hachette,
469 Istiklal Caddesi, Beyoglu, ISTANBUL.

UNION OF SOUTH AFRICA

Van Schaik's Bookstore, Ltd.,
P.O. Box 724, PRETORIA.

UNITED KINGDOM

H.M. Stationery Office:
P.O. Box 569, LONDON, S.E.1.

UNITED STATES OF AMERICA

Columbia University Press,
2960 Broadway, NEW YORK.

URUGUAY

Centro de Cooperacion
Cientifica para America Latina,
Unesco, bulevar Artigas 1320,
MONTEVIDEO.

YUGOSLAVIA

Yugoslavenska Knjiga,
Marsala Tita 23/II, BELGRADE.

